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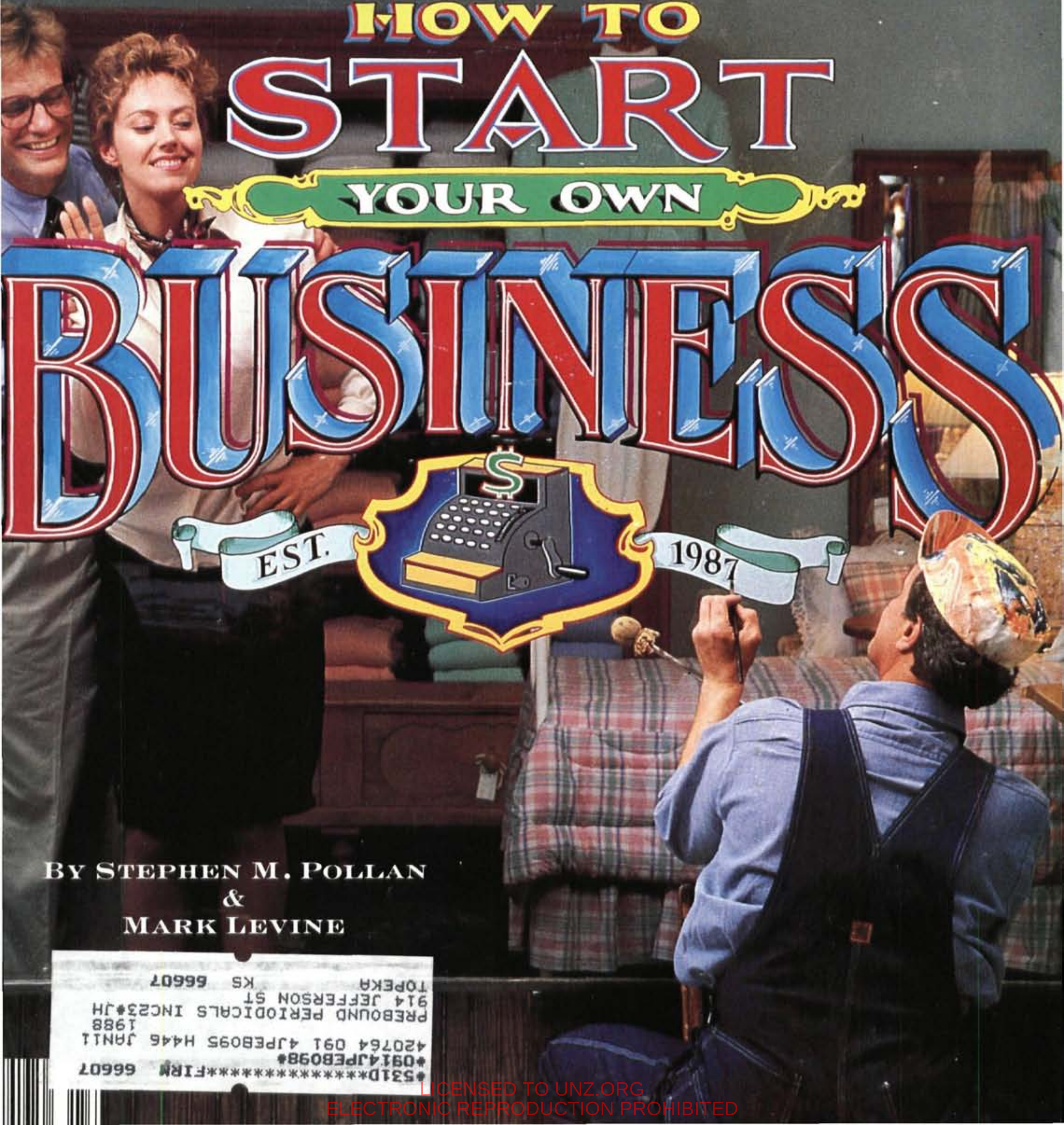

HOW TO START YOUR OWN BUSINESS

EST. 1987

BY STEPHEN M. POLLAN
&
MARK LEVINE

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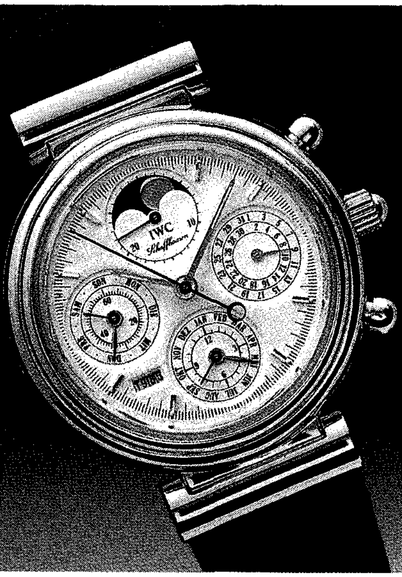

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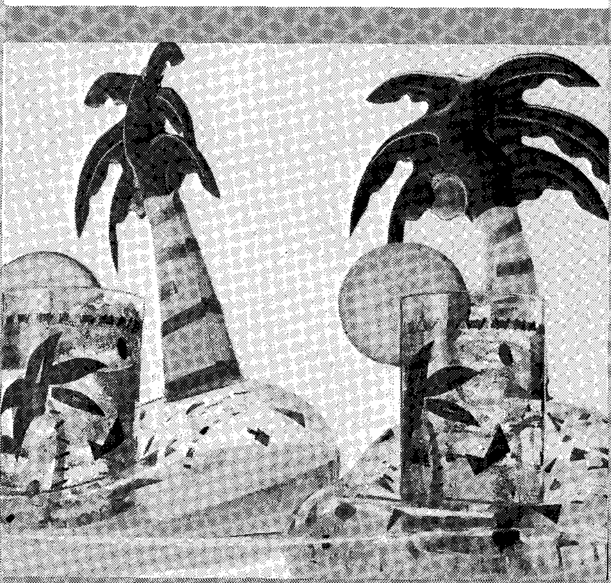

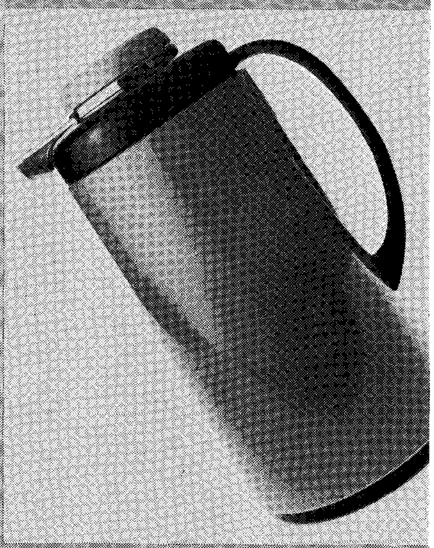

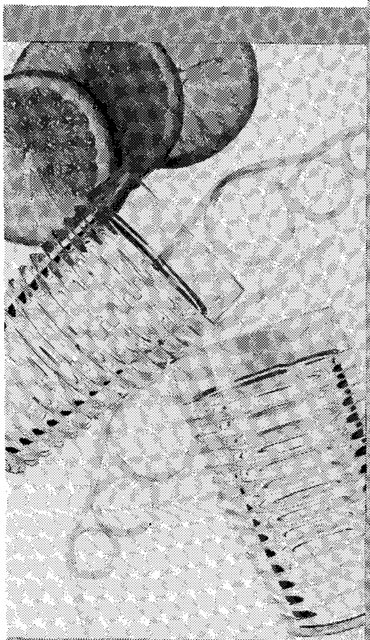

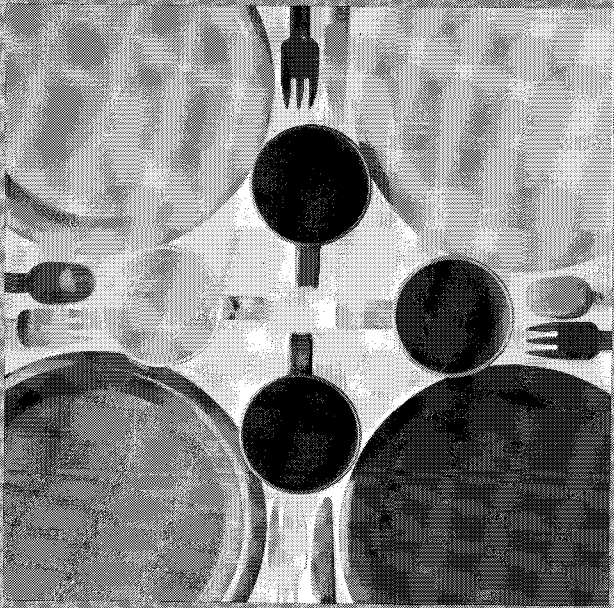

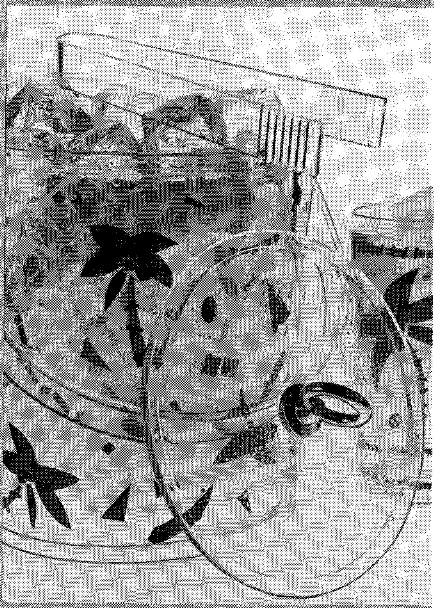

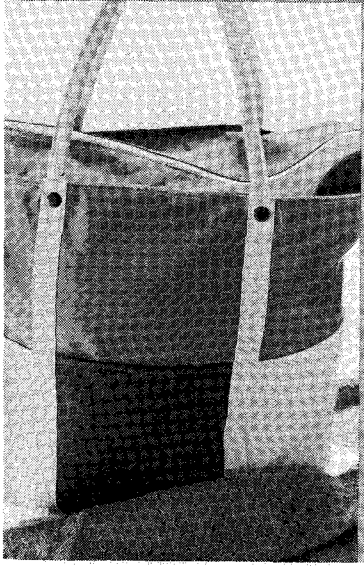

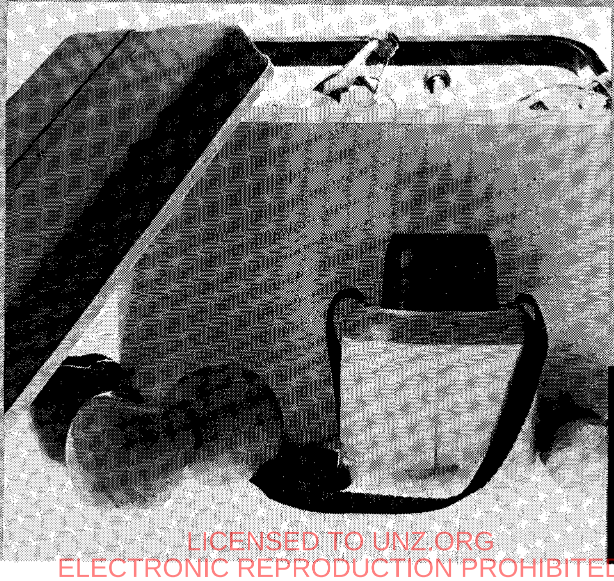

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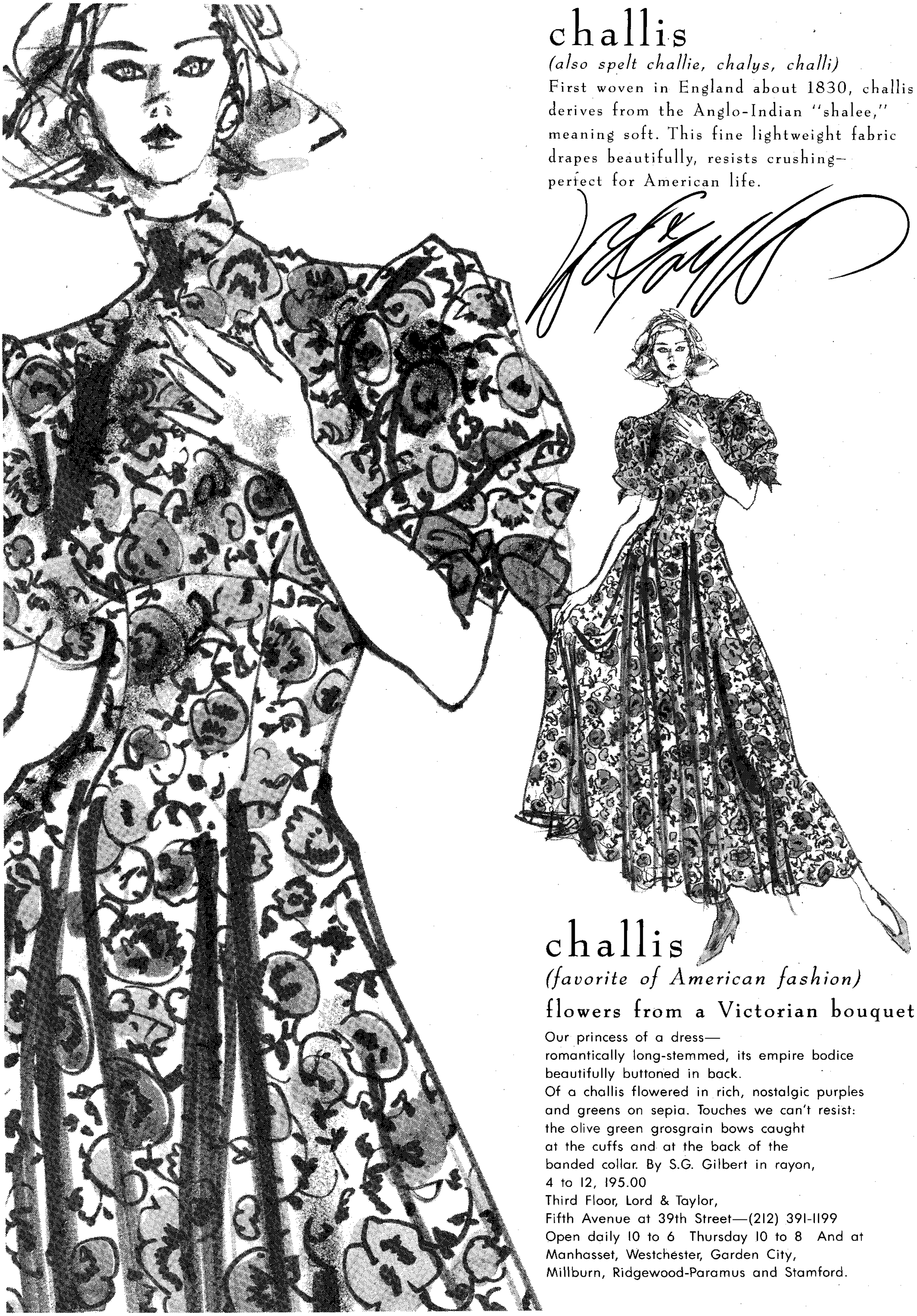

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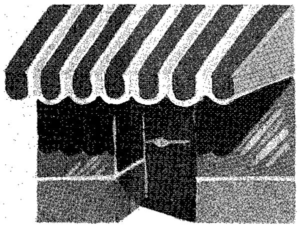

So you want to open your own business. You've got a terrific idea, and your father-in-law will lend you the money. Should you do it? Not until you've read this guide for entrepreneurs. Because a great notion doesn't necessarily make a great success—personality, timing, location, and proper planning are just as important. Here, what to look for in ideas, what to look *out* for in a lease, and what it all should cost. The first of two parts.

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BY MICHAEL RYAN

In August 1985, Mindy Schwartz was killed in her Woodmere, Long Island, home. She'd been living there alone while fighting a fierce divorce battle with her wealthy husband, Sam. No one has been charged with the crime, but a civil court may soon be asked to decide whether Sam was involved. In a landmark case, Mindy's father is suing for the money she would have got if her divorce had gone through. His argument: It shouldn't be cheaper to do away with your wife than to divorce her.

46 Hot Pepper

BY KAY LARSON

This is the month of Beverly Pepper: An exhibit of her constructivist sculpture is at the Brooklyn Museum, two Manhattan galleries are showing her work, and Abbeville Press has just published a book about her. Like her monumental sculpture, the Brooklyn-born Pepper, 62, is aggressive, passionate, intellectual, and a bit macho. "When you're born in Brooklyn," she says, "you get an injection of chutzpa."

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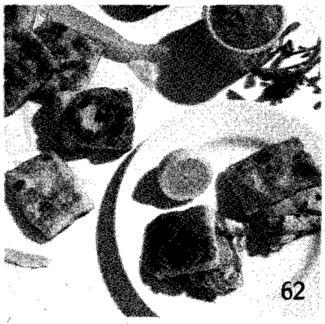

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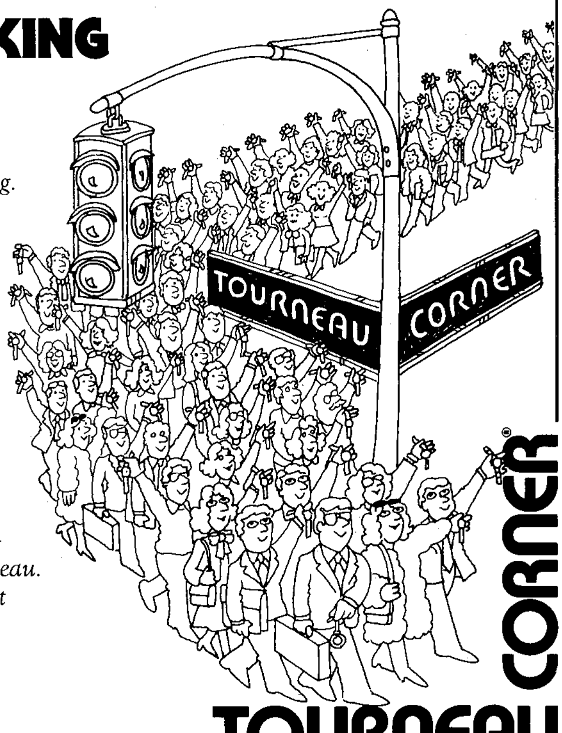

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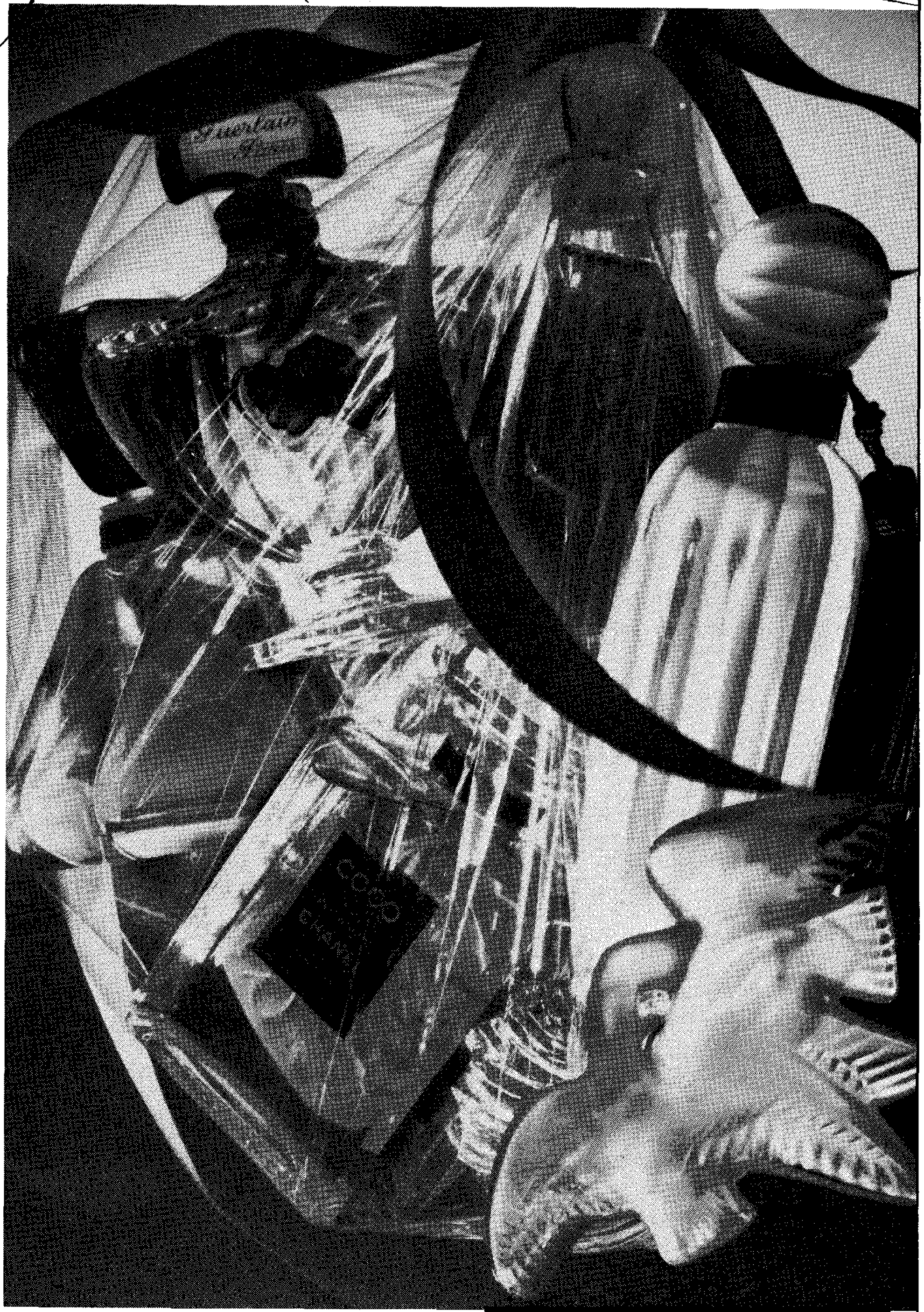

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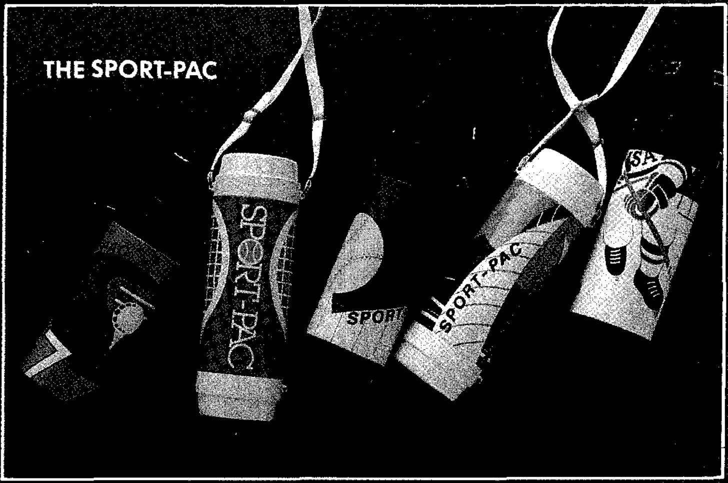

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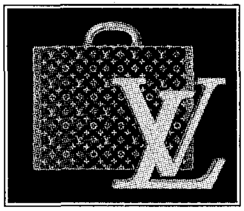

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LETTERS

Prime Real Estate

IF CO-OPERATIVE CONVERSIONS AND SKYrocketing rents have placed Columbia in an unpleasant squeeze ["Back to the Future," by Peter Blauner, May 18], Columbia president Michael Sovern should be quite proud that this is largely a result of the values and goals instilled in the graduates of the university's law and business schools. The list of graduates involved in property speculation, real-estate development, and mortgage lending is too long to cite.

Alfred Smythe
Manhattan

LAWYER KENNY SCHAEFFER SAYS THAT Columbia University could avoid evictions by not warehousing, thereby making "apartment turnover 20 percent more efficient."

It seems to me that Columbia could do even better by going after illegal sublets. Recently, a friend of mine went apartment-hunting in Morningside Heights and found that every ad he responded to was for an illegal sublet. Most of these were offered by former Columbia faculty members who now teach elsewhere and return to the city in order to make the next deal.

These people charge market prices for their low-rent apartments, often pocketing anywhere from $400 to $800 a month. Subtenants must promise not to have their own phones or put their names on the mailbox. In one case, the leaseholder was sleeping in the apartment one night each month to simulate apartment-sharing, which is not regulated. This arrangement was concocted by a lawyer, and the asking price was $1,200 a month.

Judy Seigel
Manhattan

AS AN ACTIVE AND CONCERNED COLUMbia alumnus, I would like to comment on some of the statements made in "Back to the Future."

In 1968, when the gymnasium was to be built in Morningside Park, the plan was that its facilities and nearby ball fields would be made available for community use on a fairly regular basis, at no charge. That the gymnasium was not built has nothing to do with its having been "bitterly opposed by the community"; those politicians and neighborhood activists who hollered loudest in opposi-

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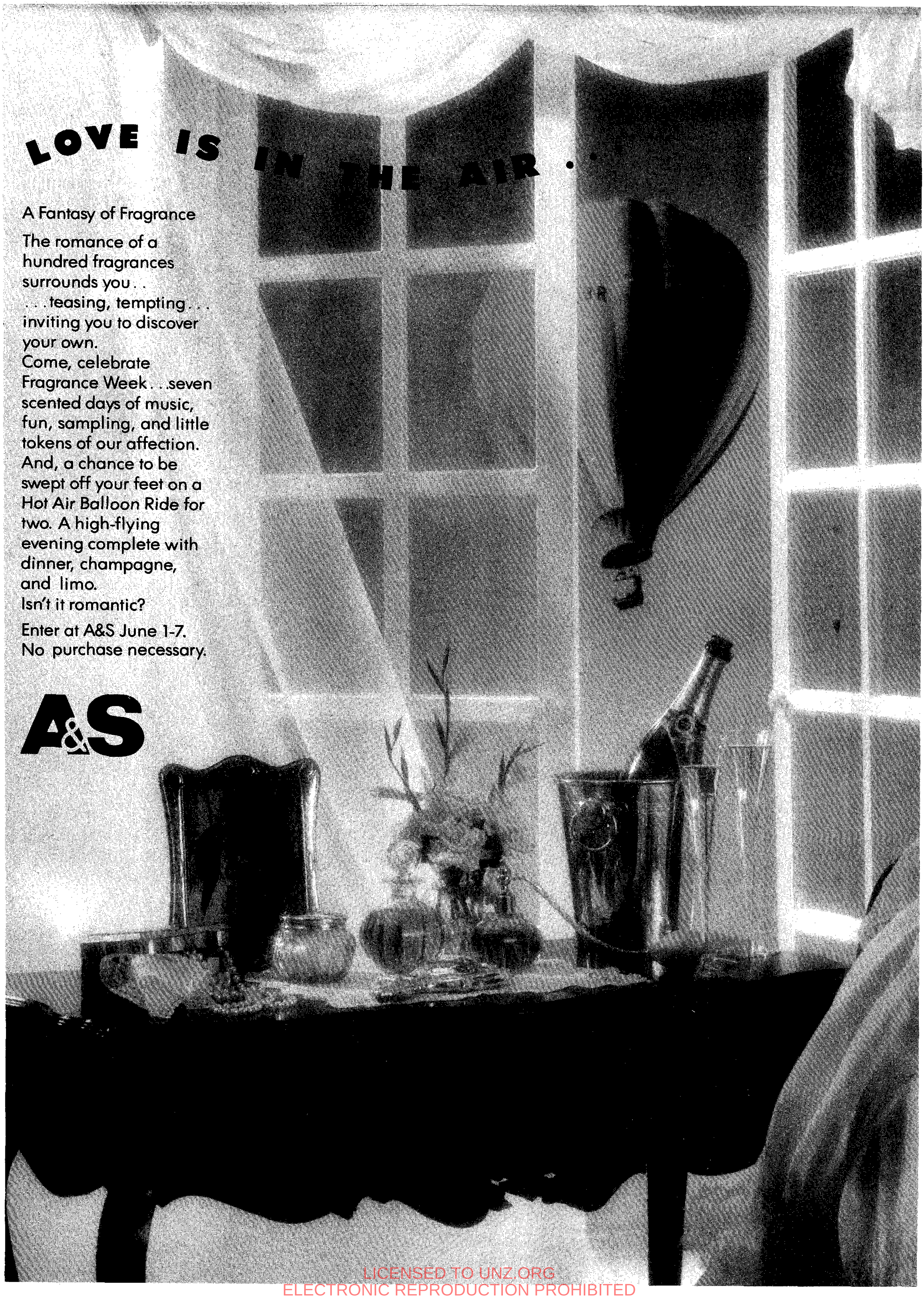

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tion had no constituency in the Harlem community and hardly any on Morningside Heights.

And, yes, Columbia owns many buildings, but affordable housing is an important factor if a professor or student is to be persuaded to come to Columbia—thus, the affiliation clause in Columbia leases. Do not think for one moment that those whose evictions are sought thought they had some legal or moral right to the apartments that would override their obligation to leave once their affiliation with the university ended.

John B. Russell
Manhattan

The Eye of the Beholder

"MY DINNER WITH DONNA" ["FAST Track," by Tony Schwartz, May 18] was somewhat amusing, but it was also reminiscent of a conversation I'd overheard a couple of days earlier at B. Dalton. Two men were looking at the photographs of Donna Rice in *Time* or *Newsweek* and making remarks like "He [Hart] could have done better than that," "She's not so hot," and "Her face is just too long."

These self-appointed arbiters of beauty were not so prepossessing themselves: Both were in their late twenties, thin but flabby-looking, with pale skin and the kinds of beards that always seem to accompany weak chins. Neither fellow was over five feet eight, and both had receding hairlines. Women may have the reputation for being catty, but I've always found that the most feline of all are men who are ordinary-looking—or worse.

I'll bet my remaining subscription to *New York* that Tony Schwartz—who was so disappointed with Rice's appearance—wouldn't win, place, or show in a Mark Harmon look-alike contest.

Sharon Karibian
Manhattan

Dreams of Glory

"BEST INTENTIONS" [BY ROBERT SAM Anson, May 11] should have concentrated on the more than 200 Wadleigh students who entered preparatory schools before Edmund Perry. I am sure they encountered some of the same obstacles that Perry did, but these things did not prevent them from moving ahead and achieving their goals.

Those who went through the Wadleigh-ABC program and followed Edouard Plummer's teachings and guidance are a credit to Wadleigh Junior High and to central Harlem. What great role models they would make for any community!

Henry P. MacConnell
Manhattan

I AM ANOTHER "EXCEPTIONAL" BLACK person who followed a path similar to

Edmund Perry's over twenty years ago, and I know exactly what caused his despair. Perry was perceptive enough to see that his life in American society would be forever circumscribed by his race and that he would never have as many opportunities as his white peers at Exeter. When Perry was forced to face this reality at a vulnerable age, his idealism, faith, and sense of community were shattered. The hurt caused by such hypocrisy led him to a deliberate act of self-destruction.

Exeter, the New York City Police Department, and the streets are not responsible for Perry's death; the ugliness of American racism is.

V. A. Carney
Manhattan

Weighty Matter

IN "NOW, 'IMPACTWEEK' " ["MEDIA," BY Edwin Diamond, May 11], instead of citing *Newsweek*'s Tweedledum-Tweedledee rival, *Time,* you should've discussed *The Economist,* which has more information in one issue than is found in half a dozen issues of the popular newsweeklies. And *The Economist*'s news is *really* timely, not just laboriously faked.

Thomas Oleson
Rome, Italy

An Affair of the Heart

I READ "FROM RUSSIA WITHOUT LOVE" [BY David Blum, May 11] with a heavy heart. For almost two years, my son-in-law, Viktor Faermark, has been trying to get permission to join my daughter in the United States. Meetings have been held in Washington, Vienna, and Moscow with all levels of dignitaries from both the U.S. State Department and the Soviet ministry offices. All efforts on his behalf have failed.

One could say it's the luck of the Irish that enabled Bob Reilley's wife o obtain the freedom that others would use to create families, not destroy hem.

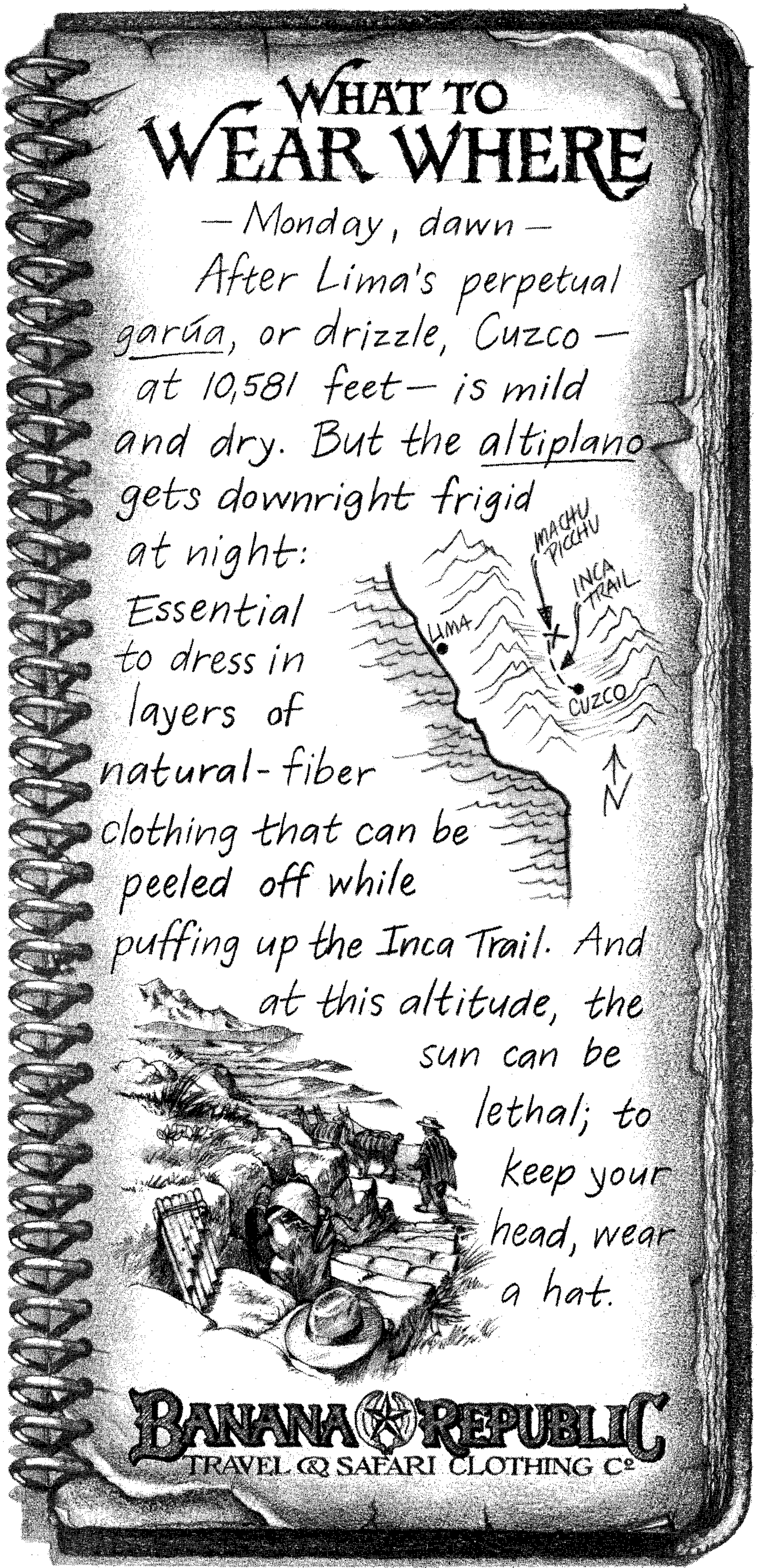
B. Wine
Cranbury, N.J.

Sense Appeal

WANT TO FRAME "THE ULTIMATE IN-ider's Guide to New York" [May 4]. Since I now live in West Virginia, I someimes wonder why I subscribe to *New York.* After all, if I'm lucky, I manage to sublet an apartment in Manhattan for ust a few weeks each year.

Then I think of all the places in the city hat I've discovered and explored with *New York* as my guide. You've outdone yourselves this time, though: I could mell, feel, and taste the New York I love nd miss so much.

Linda Stokes
Vienna, W. Va.


WHAT TO WEAR WHERE

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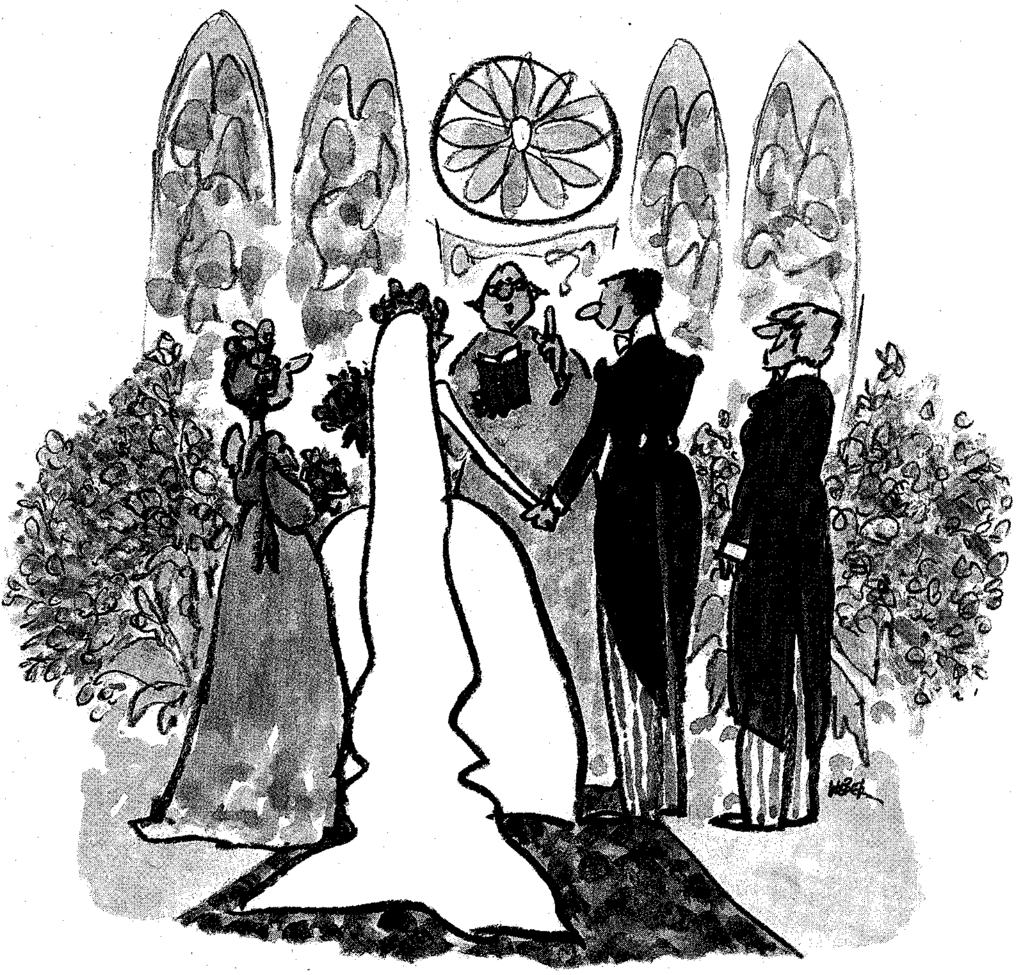

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INTELLIGENCER

BY JEANIE KASINDORF

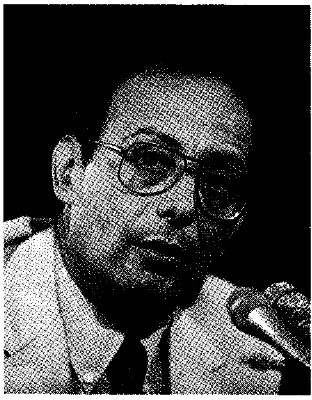
AL WANTS ATTENTION...*TIMES* TOPICS...A LONG STORY...CBS GETS SERIOUS

D'AMATO PRESSING FOR MORE INK

Republican sources say that Senator Alfonse D'Amato has persuaded his former Washington spokesman, Ed Martin, to come back to work for him because he's upset over how little press coverage he's received since last November's election.

Martin and D'Amato's New York spokesman, Gary Lewi—who were widely credited with creating and sustaining the senator's high media profile—quit working for him shortly after his 1986 re-election. Martin took a job with the Federal Energy Regulatory Commission, and Lewi went to work for public-relations man Howard J. Rubenstein.

Now D'Amato is bringing Martin back. "There was a drop-off in coverage after Election Day, which is expected," one Republican source says. "But he never regained it. Now he's looking to get back his old media attention."



AL D'AMATO

SHELLEY TOO BUSY FOR MT. SINAI KIDS

When former *Cheers* star Shelley Long was shooting her latest movie at Mount Sinai Medical Center a few weeks ago, its public-relations staff asked her to visit children in the pediatric wing—and were told by her manager that she couldn't find the time. "I can't tell you how upset people were, especially the staff in pediatrics," says one doctor who practices at Mount Sinai. "The story spread like wildfire through the hospital. No one was asking for more than half an hour of her time. We have sports people and celebrities who come to visit kids in the hospital all the time, and she was right there."

Long was shooting *Hello Again,* a film about a woman who dies and comes back to life to find that her husband married her best friend. Long's spokeswoman, Fran Curtis, says, "She couldn't do it because she's in every scene of the film. She's not an unfeeling person, but it's been a pretty hectic shoot. She did greet one girl who was in an area where they were shooting. The girl had come from Ecuador to have a kidney transplant, and the cast and crew, including Shelley, contributed money to the fund that was established for the family."

SHELLEY LONG AND DAUGHTER

CBS CANS THE BREAKFAST BANTER

CBS's *Morning Program* is already being overhauled. Only six months after its debut, the show has gotten rid of its comedy writer, Tony Hendra, and dropped the humorous patter between co-hosts Rolland Smith and Mariette Hartley. The *Morning Program,* a low-cost replacement for the two-hour *CBS Morning News,* has consistently finished last in the ratings, behind *Good Morning America* and *Today.*

"In the beginning, the show emphasized comedy," says a CBS source. "It was going to have the same kind of humor as many of the popular morning radio shows. But now Hendra is gone, and they're getting rid of all the humor except the three-minute 'Comedy Club.' The producers want to do more *Donahue*-type discussion segments."

The show's spokesman, Craig Hoffman, calls the changes "fine-tuning." "We're concentrating on what works," he says, "and we like the roundtable discussions."

CBS'S HARTLEY AND SMITH

MORE TALK OF THE *TIMES*

New York *Times* editors are telling the paper's reporters that executive editor Max Frankel has been complaining that the reporting staff is too young. As a result, members of assistant managing editor Warren Hoge's "writing program"—which grooms clerks to become reporters—are being told they won't have a chance to move up. "Hoge has told some clerks, 'You're very talented, but I can't hire you because Frankel wants experienced reporters,'" says one staffer. "Some people came from good reporting jobs to be clerks here. Now they realize they've been working for nothing." Says a *Times* spokesperson, "The program is still alive, but we have fewer spots to fill. We must consider the needs of the paper."...

The *Times,* gearing up for 1988, has named Adam Clymer, who heads the paper's polling unit, chief of politics. "The general feeling is that we've been playing catch-up to other papers in the presidential race," says one *Times* source. "Now Max has named Clymer to coordinate all the coverage and make sure we're not always one step behind."

ASSISTANT EDITOR: PEG TYRE

ANDY'S *INTERVIEW* UP FOR SALE?

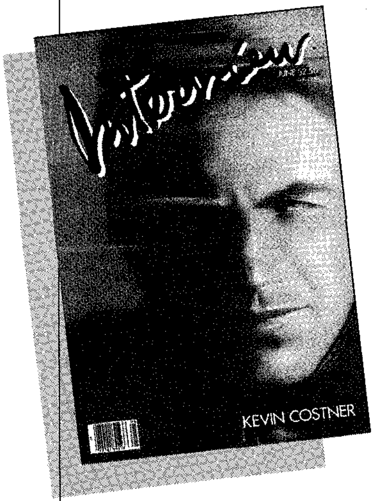
The talk around the *Interview* offices is that the magazine Andy Warhol founded in 1969 is up for sale. Staffers say they've heard that both

hotographs: top, James Colburn/Photoreporters; center, Patrick Pagnano/CBS;
ottom, Douglas Dubler (©1985 by the McCall Publishing Company).

TOWN TABLE TALK...ART OBJECTION...SUNDAY IN THE PARK WITH ELEANOR?

DAVID BOULEY

MOTHER GOOSE



INTERVIEW

Condé Nast chairman Si Newhouse and Revlon Group chairman Ronald Perelman have approached the artist's estate about buying the downtown monthly.

Interview publisher Fred Hughes, Warhol's former business manager and the executor of his estate, says, "It's true that Si Newhouse approached us in the most friendly way about a year ago. If he's talked to me since Andy's death, I wouldn't say. I haven't talked to Ron Perelman about it. I might consider selling a part of *Interview* in about two years. My primary concern now is to make ourselves more successful, which should take about a year. Then I would start to think about a sale."

GOLDIN AIMS TO ELEVATE ELEANOR

City Hall insiders are chuckling about Comptroller Jay Goldin's campaign to put statues of women in Central Park. While civic groups are battling to keep new statues out of the city's crowded parks, Goldin has written Parks Commissioner Henry Stern asking him to commission a statue of Eleanor Roosevelt. In the letter, Goldin says, "In Central Park, which has at least five statues of animals, including Honey Bear and a dancing goat, the only 'women' honored by memorials are Mother Goose and Alice in Wonderland. That is shameful!"

Stern, who wants more statues for the parks, says he agrees that there should be more women in stone. "There were women in a statue in front of City Hall," Stern says, "but unfortunately they were being trampled by a heroic figure of a virtuous man. So it was relegated to Queens."

RESTAURANT NOTES FROM ALL OVER

Former Montrachet chef David Bouley is finally ready to open his long-awaited Restaurant Bouley on Duane Street. Bouley and his six assistant chefs left Montrachet a year ago to launch the classic French restaurant, but construction woes delayed the opening. Now, he says, the French windows and barrel-vaulted ceiling have been installed, and the antique furniture is in place. The imported eighteenth-century walnut doors should be ready to open at the end of June.

"I've brought my staff back from Europe, where they've been working," he says, "and put hammers and paintbrushes in their hands. At the risk of bringing on another jinx, I'd say we're finally ready to do it."...

Twenty:Twenty co-owners Nick Ashford and Valerie Simpson have taken on a new partner, Brad Johnson. Johnson, one of the owners of Memphis and Coastal, wants to upgrade the menu and bring in a greater variety of music. "We've been perceived as a black pop club," he says. "We want to appeal to a wider audience."

CITY *OBSERVER* SIGNING UP STAFF

Litchfield County *Times* publisher Arthur Carter has started to put together the staff for his new weekly city newspaper, which he has tentatively named the New York *Observer*.

Carter has asked Litchfield *Times* editor John Sicher to be the editor of the paper. which is being compared with the now defunct *East Side Express*. He has also asked Moira Hodgson, a theater critic for *The Nation*, to become its cultural-affairs editor, and is negotiating with former *Harper's* executive editor Suzanne Mantell about a position as associate editor.

"We haven't finalized any of our plans," says Carter, "but we expect to spend $10-million to $20 million. We're working out of my East 64th Street office and aiming to have the first issue out in the fall. We won't be another *East Side Express;* we'll cover *all* of Manhattan and the environs."

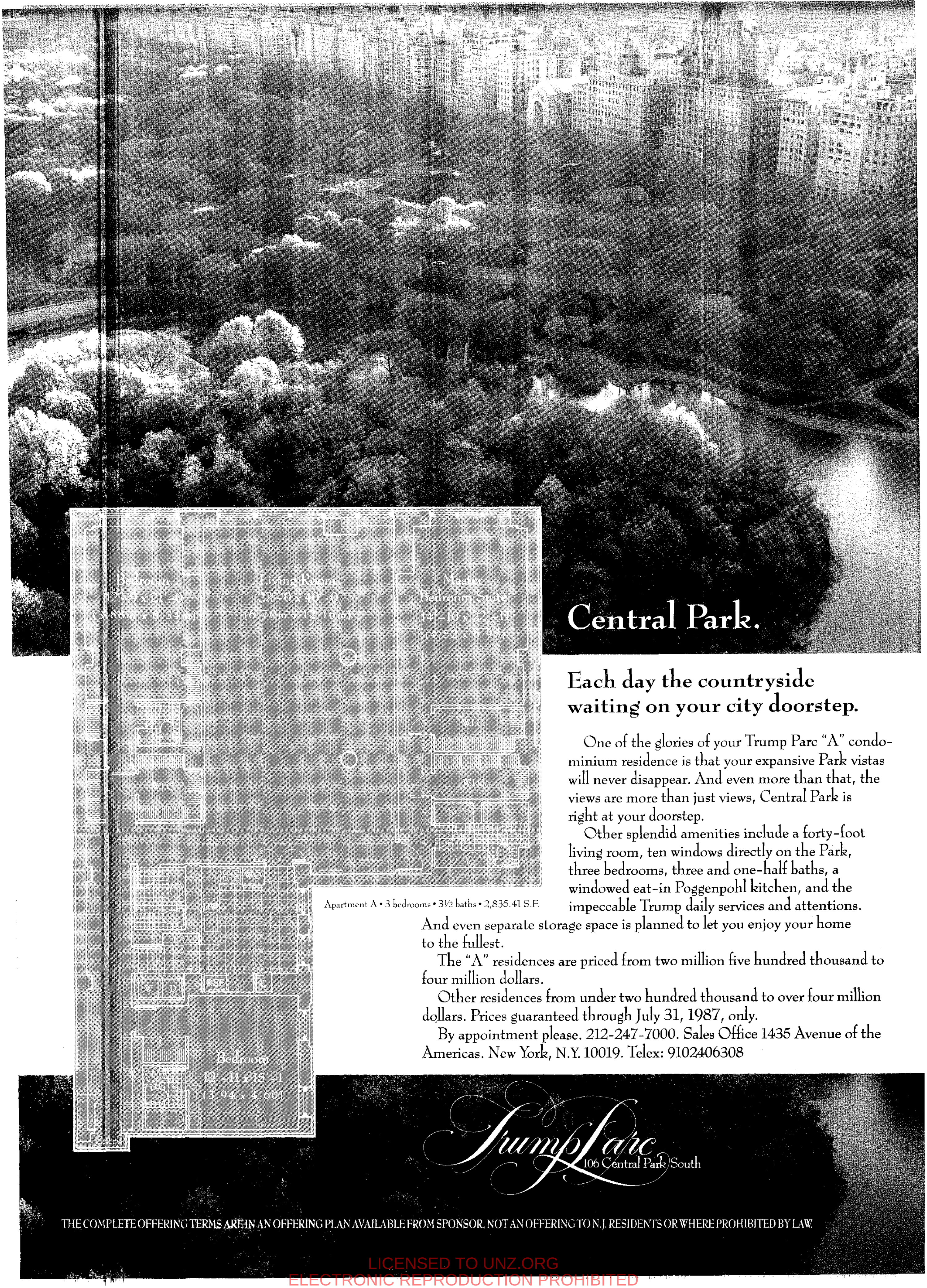
PAINE WEBBER'S AFFAIR OF THE ART

Last month's fire outside Paine Webber's world headquarters on Sixth Avenue inspired one of the company's young investment bankers to pen a satirical memo taking swipes at its multi-million-dollar art collection. The memo purported to be written by chairman Donald Marron, who is president of the Museum of Modern Art's board and has filled seven floors of Paine Webber's building with works by such artists as Jasper Johns, Roy Lichtenstein, and Claes Oldenburg.

"As each of you descended the 14 floors to street level to escape the raging inferno," the memo read, "was there not a single professional among you (analysts included), who thought about carrying a Frank Stella with him down the stairs? Did it even cross anyone's mind that each valuable, beautiful, tastefully chosen piece of cultural enlightenment that adorns our walls probably represents a significantly greater sum of money than any of you will be getting in your bonus this year?"

What was Marron's reaction to the memo? "He thought it was very funny," a spokesman said.

Photographs: top, Jeanne Strongin; center, Erica Lansner/Photoreporters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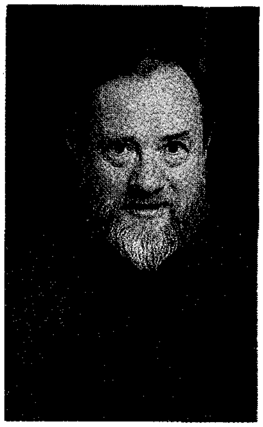

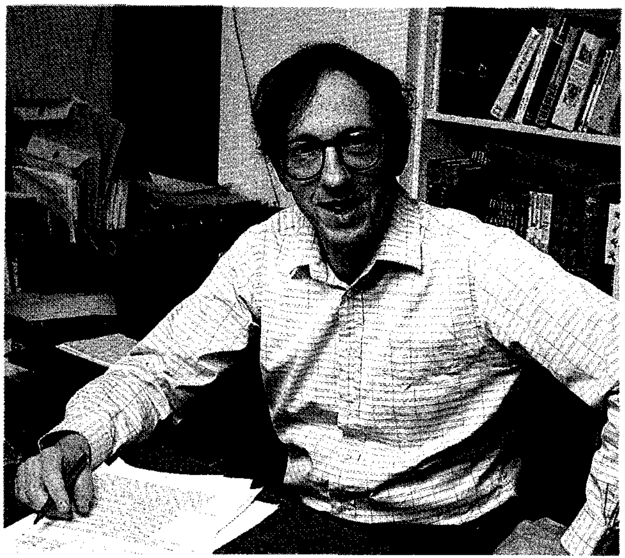

FRESH FACES: *Editor Robert Gottlieb (right) and fiction writer Robert Stone.*

GOTTLIEB AT *THE NEW YORKER*

AN OVERSIZE PIECE OF POSTER ART FEATURING Joan Crawford dominates the editor's office, where the austere William Shawn once sat. A coffee machine has been installed on the nineteenth floor for the editors and writers. Ved Mehta's remembrance of his father, "Daddyji," has finally appeared, but so far as a single article, not as the projected three-part series.

It's been almost five months since Robert Gottlieb, 56, went over from Alfred A. Knopf to replace William Shawn, 79, as editor of *The New Yorker,* and changes of a sort have surely but slowly come to the magazine. Gottlieb has already proved accessible to the *New Yorker* staff while making it known to outsiders that he's approachable for assignments. He has also pleased the magazine's text editors and fact-checkers by putting *The New Yorker* on a more regular schedule, staying with story lineups and avoiding late closings—rather than shifting each issue's contents from day to day, as Shawn sometimes did. True, there's still some nineteenth-floor grumbling about the new regime—154 of the staff and contributors, after all, publicly asked Gottlieb not to take the job last January. But the complaints are described by one contributing writer as "nonspecific in nature . . . the kind you hear whenever there is change."

Above all, the staff seems to like the new editor, with his chinos, tieless work shirts, and sneakers. "Gottlieb is informal, energetic, open," says a *New Yorker* editor who worked with Shawn and now deals regularly with Gottlieb.

The *glasnost* at the magazine has limits, however. A half-dozen *New Yorker* staff people and contributors, whose views were sought for this article, asked not to be identified or quoted by name, discreetly upholding the house rules again after January's days of rage. Gottlieb himself declined a request for a formal interview. He explained that he has never been happier than he is now, but that "the magazine itself is what should do the speaking . . . and it does."

In fact, the pages of *The New Yorker* these days reveal, at most, the general outlines of the Gottlieb era and may not convey the message the new editor would wish. Though Shawn left in mid-January (he is said to spend most of his days now in his Fifth Avenue apartment), *The New Yorker* is still very much Shawn's magazine. The long features that have run so far this year were commissioned by the old regime, staff editors say. This lineup includes such typical Shawnian topics as the story of dynamite, told in two less-than-explosive parts; a Baedeker of life along the Hudson River, which meandered through 43 columns; and an excruciating two-parter on torture in Brazil during the rule of the generals.

And then there was Mehta's "Daddyji" saga, a "personal history" emblematic of the unhurried—some would say tedious—style of the old era. While Gottlieb honored the Shawn assignment, he "held" the story to 36 columns.

The accepted wisdom, of course, predicted that Gottlieb would have to respond to readers with less patience for discursive writing and move *The New Yorker* toward shorter, more timely articles. But Gottlieb specifically stated when he became editor that he had no "master plan" and foresaw no "radical" changes. When he went to Knopf, he recalled, "I didn't know what I was going to do, but did it for almost twenty years." Gottlieb's openness—encouraging the flow of ideas and words from writers—worked spectacularly at the publishing house. But magazines, even *The New Yorker,* aren't books, and Gottlieb has not rushed to brevity. His editing style pointedly rejects the "Procrustean bed theory"—the idea that articles have to fit a preconception about length.

"Everyone" also knew that Gottlieb would respond to market pressures by moving *The New Yorker* away from "Mr. Shawn's social concerns," as one writer put it, and toward less political topics, with more emphasis on the arts. This change would supposedly reflect Gottlieb's wide interests (his wife is the actress Maria Tucci, and he is on the board of the New York City Ballet). A "lighter" *New Yorker* would also be consistent with Gottlieb's larky tastes for American camp, like the Joan Crawford poster and his collection of plastic purses from the fifties (not brought onto the premises).

Yet Gottlieb has displayed lively political interests as well. Unable to lure Robert Hughes from his post as art critic at *Time,* Gottlieb has been working on an arrangement with Hughes in which *Time* will continue to get his criticism while *The New Yorker* will publish his pieces on politics and society. Gottlieb also has been very receptive to the work of *The New Yorker*'s City Hall correspondent, Andy Logan, and he continues to offer Elizabeth Drew's "Letter From Washington," the most recent on the super-heavyweight INF talks. As one writer says, "La Drew shows there's still a tolerance for the long and the didactic." Gottlieb also ran Doris Lessing's 16,000-word article on the mujaheddin, the "holy warriors" of the Afghan resistance—an apparently classic Shawnian "social concerns" piece that Shawn commissioned but rejected. Lessing's trip, it seems, was made under the auspices of Afghan Relief, a London-based organization that Lessing supports, and her article included a lot of stenographic journalism, with Lessing transcribing the often self-serving quotes of her hosts.

At the same time, Gottlieb has demonstrated his light touch. He approved an assignment for Jane and Michael Stern to cover a convention in Indiana of the

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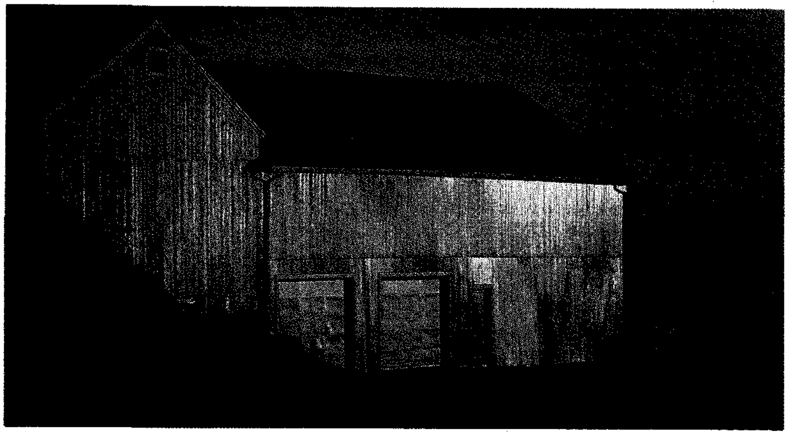

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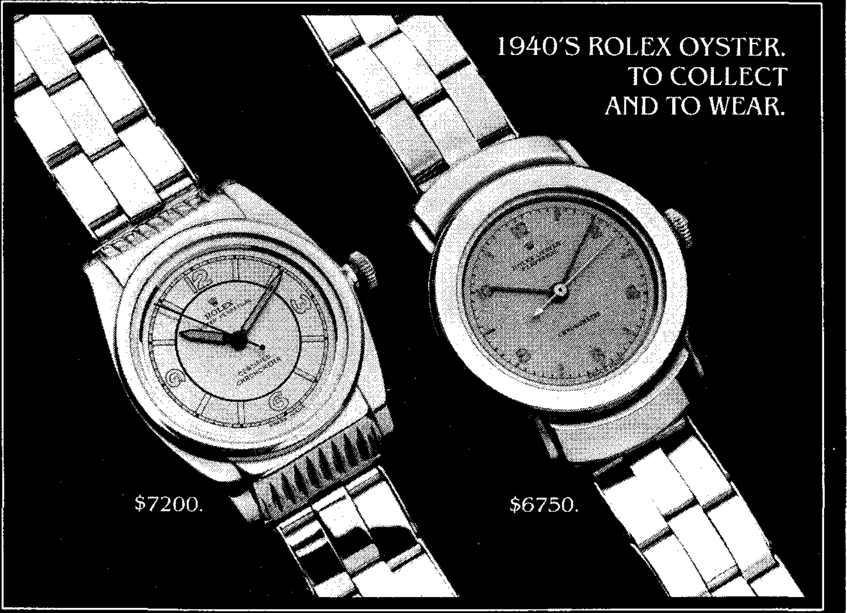

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"Wee Scots"—collectors who specialize in memorabilia about Scottish terriers. The Sterns, newcomers to *The New Yorker,* are Knopf perennials. The writer who may cause the most talk about the Gottlieb *New Yorker* is also new to the magazine. Novelist Robert Stone's long fictional piece "Helping" will be in the June 8 issue. The language is blunt, and the subject, an alcoholic's attempt to stay on the wagon, hardly frothy.

Change has come gradually even in the three areas where Gottlieb has the most immediate flexibility as editor—in the magazine's cartoons and covers, in the "Talk of the Town" section, and in the "Notes and Comment" pieces.

New Yorker cartoons can be so quirky that one reader's belly laugh is another's blank stare. Leaving aside the impossible question whether the cartoons are "funnier" today, it's apparent that Gottlieb's *New Yorker* offers more opportunities for laughter than Shawn's. The April and May cartoon count has been running on average about 23 an issue, versus around 19 per issue for a similar period last year. A comparison of *The New Yorker* cover art for the same periods shows no clear patterns. Several of the magazine's editors and writers, as well as salespeople on the business side, claim to see major cover changes, with more bright colors. Yet side-by-side analysis discloses only marginal differences. *New Yorker* covers remain more Conscious Art than newsstand lures done in come-on primary colors.

"The Talk of the Town" is the one New Yorker section—the cultural reviews excepted—directly tied to the news. Again, side-by-side analysis shows a recent attention to materials that are a bit more "eventful," confirming some staff opinion that Gottlieb-era "Talk" pieces are an improvement on the late Shawn era. "They are no longer on automatic pilot," says one editor. "They actually go out and scare up a section each week now."

The lead piece in "Talk," entitled "Notes and Comment," is set off from the rest of the section and serves as *The New Yorker*'s editorial voice. While several people did "Notes and Comment" during Shawn's last years, Jonathan Schell was a steady contributor. Schell resigned from the magazine when Gottlieb arrived—the only apparent defection in the January rebellion—providing the new editor with the opportunity to nurture his own choices for "Notes and Comment." Again, changes have been modest. The traditional *New Yorker* introductory device, "A friend writes," is still overused. Overall, "Notes and Comment" has been less ponderous in recent weeks. In the May 25 issue, it began with a flip lilt: "Birds do it. Bees do it. United States marines in far-off lonely American Embassies do it.... So, the strong implication is, did Gary Hart." The piece argues for full amatory disclosure because "we all, more or less, get into bed with the President." If the "Notes and Comment" piece had been signed, readers might better have appreciated the sexual authority of the commentator, John Updike.

The Gottlieb era at *The New Yorker* isn't beginning in a vacuum, obviously. The magazine's needs for both circulation growth and advertising-page gains were well known when owner S. I. Newhouse Jr. brought in the new editor. The re-invigoration of the business-side staff and extensive direct-mail campaigns have raised circulation from 480,000 two years ago to a projected 570,000 by year-end. Advertising in 1986 was down 10 percent, to 2,644 pages; but publisher Steve Florio says that ad pages were up 2 percent and ad revenues 15 percent for the first quarter of this year, and that he expects modest gains in the second quarter.

Relations between the 38-year-old Florio, a peppy, up-and-at-'em marketing major from NYU, and William Shawn were uneasy. The existence of special advertising sections—so-called advertorials—brought in by Florio's staff didn't help matters. Florio's dealings with Gottlieb are better; each keeps the other informed in weekly meetings. The magazine's recent quiet decision, in Florio's words, "to back off on the special sections" further eases old tensions. "Some advertisers wondered about them, several readers didn't like them, and all the editors hated them," Florio says. "*And* they aren't as profitable as people think."

Dissatisfied with the work of its advertising agency, Ted Bates, the magazine has gone back to its old agency, Lord, Geller, Federico, Einstein. It, in turn, is bringing back the old advertising line "*The New Yorker,* yes, *The New Yorker.*"

This new old slogan may convey an unntended irony. It is meant to suggest the sense of surprise and reassurance that readers are to feel when encountering a magazine full of eclectic, even loopy, pieces that are still of the highest journalstic or literary quality. But the line can resonate with a more negative image. As *New Yorker* people are the first to acknowledge, everything that Gottlieb is doing so far—from being accessible to ightening up graphics—are steps that anyone coming to Shawn's *New Yorker* would have taken. Now comes the hard part. Gottlieb has made a virtue of nondirection. He doesn't plan, he does. But without an overarching, clear and compelling vision for the magazine, Gottieb's *New Yorker* could find its punch ine turned against it: "*The New Yorker,* yes, still *The New Yorker.*" ▬

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The Bottom Line/John Crudele

NO NEWS IS BAD NEWS

ENCOURAGING INSIDER TRADING

GREED, DISRESPECT FOR THE LAW, FRAIL human nature, revolutionary changes in the securities business—these and a long list of other factors are being offered as reasons why Wall Street has been ravaged by insider trading.

But as the blame is spread, one simple factor has been largely overlooked: Insider trading would not flourish if companies were forced to be quicker in disclosing news that might affect the price of their stock.

"One of the ways you systematically attack insider trading is to get news out as quickly as possible, so that the universe of people with inside information is smaller," says John Phelan, chairman of the New York Stock Exchange. "There are somewhere between 40 and 200 people who know about a deal before it comes down. You are going to get leakage whether on purpose or inadvertently. We would like to see much faster disclosure."

What Phelan and others want is the opposite of what has been happening in recent years. In fact, regulators have been permitting companies to keep important corporate information—such as merger talks—confidential for longer periods. This practice, which started about two years ago, is raising protests from Wall Street speculators who say it is unfair to prosecute people for trading on inside information when the information should not be secret in the first place.

"The biggest problem today is that companies are not required to immediately disclose what is going on in their stocks," says one speculator who has been putting his money into both announced and unannounced corporate takeovers for years.

Another speculator adds that "corporations leave much too much in the dark. Disclosures would cut out a lot of what goes on." He thinks the practice of companies maintaining secrets is an "invitation" for traders to get into trouble.

Supporters of the relaxed disclosure rules argue that Wall Street's professionals should have high enough ethical standards not to track down and use confidential information for their own advantage. Broader disclosure also might put some companies at a competitive disadvantage, these people say—for example, by giving corporate raiders additional chances to put stocks in play. But Wall Street pros counter that permitting companies to keep secrets provides too much temptation in a very competitive industry.

The change in practices came in 1985 in a case involving the Carnation Company. The Securities and Exchange Commission, the watchdog of the securities industry, ruled that companies should be truthful about corporate developments, but it did permit them simply to say "no comment" whenever they wished to refrain from having information disclosed. (Previously, companies would routinely make it known if there were any relevant developments.)

Over the past two years, companies have used the no-comment approach almost exclusively, frustrating the efforts of both investors and even the stock exchanges to find out what might be causing unusual activity in a stock. The Carnation ruling, market experts say, caused the pool of secret—or inside—information to swell. Not coincidentally, illegal insider trading seemed to pick up.

NYSE practices apparently aggravated the situation. Up until a few years ago, the exchange would halt the trading of a stock when officials suspected that there was unrevealed news that might be affecting the price of a stock.

Nowadays, trading halts are much rarer. Securities experts speculate this is because the NYSE does not want its member firms to lose trading commissions to other exchanges or outfits, such as Jefferies & Company, which help people buy and sell stocks off the exchanges. For the most part, the experts say, the Big Board today makes only a halfhearted effort to force companies to make disclosures.

Of course, a lot of other changes have taken place in the securities business over the last couple of years. Junk bonds made financing for takeovers much more available, the number of speculators willing to invest in deals increased dramatically, and corporate takeovers became bigger, requiring the work of more people and thus more potential leakers.

Wall Street's security systems basically broke down. "What led to so much abuse," says Felix Rohatyn, a partner with Lazard Frères & Company, "is that the techniques changed much more rapidly than the regulations."

JOHN PHELAN: *"We would like to see much faster disclosure."*

Photograph by Lawrence Barns.

Though the disclosure argument isn't likely to be resolved soon, several aspects of it may soon be clarified. The Supreme Court is expected to help determine the circumstances under which corporate information must be disclosed. The ruling should come in a case involving a company called Basic, Inc., which in 1977 and 1978 denied, untruthfully, that it was involved in merger talks.

In the case of hostile-takeover attempts, several reforms are in the works. Just last week, the Justice Department and Federal Trade Commission acted to close a loophole that allowed corporate raiders who acted in partnerships to conceal their intentions. And Congress is considering legislation that would shorten the period in which someone accumulating stock in a company must make his intentions known. Hearings on the measure, called the Tender Offer Reform Act of 1987, are to start this month.

BEHIND THE LEAKS?

THROUGHOUT THE INSIDER-TRADING scandals, a remarkable amount of information about the government's cases has been in the media. Though Rudolph Giuliani, U.S. Attorney for the Southern District of New York, and other federal officials have denied leaking information, defense lawyers have blamed the authorities, saying prosecutors are trying to put pressure on suspects to cooperate.

Now, however, some Wall Street traders are speculating about another possible reason for the alleged disclosures: The government is trying to prepare the securities markets for bad news. "In a very deliberate fashion, they're dribbling it out," claims one junk-bond trader.

A number of speculative news accounts have focused on Drexel Burnham Lambert, Inc., the junk-bond king, which is believed to be the ultimate target of the government's probe. Just last fall, the thought of Drexel's being in trouble would probably have panicked the stock market and sent shock waves through the bond market.

But today, says the bond trader, "even if it happens [to Drexel], it will be old news" and there is likely to be little reaction from the markets.

A recent newspaper report said that the government had found widespread securities-laws violations at Drexel. Drexel said again last week that its internal investigation has found no such thing.

THEY HAVE MORE STOCK TOO

AMERICANS IN THE HIGHEST INCOME range tend to work for themselves instead of for someone else. Real estate is their favorite investment, followed closely by stocks. Most don't like to put their money into junk bonds and commodities, and precious metals are attractive to less than a quarter of them. The rich also don't mind borrowing money, and they expect Congress to renege on tax-rate reductions enacted recently.

Those are some of the main findings that came out of an unusual survey recently conducted by Louis Harris and Associates for the CIGNA Corporation.

The pollster was asked by the Philadelphia-based investment firm to survey people with an annual income of at least $100,000 or a net worth of $500,000, excluding the value of the house they live in. Earlier this year, 500 adults who met that strict standard were surveyed.

Eighty-two percent of those polled said they acquired most of their wealth through hard work, and only 6 percent said it was inherited. One of the things they claimed they like to do with their money: give it to charity.

MAKING CRIME PAY

IF YOU'RE TIRED OF INVESTING IN HIGH tech and bored with the blue chips, a growing industry might offer new thrills: crime.

Actually, the real play is in the incarceration of criminals—a rapidly expanding, $10-billion industry, according to Philip Orlando of Donaldson, Lufkin & Jenrette Securities.

Corrections Corporation of America, based in Nashville, is the largest company that manages prisons, jails, and other correctional facilities for the government. But other companies are coming along, says Orlando, including Wackenhut Corporation, the security company, which has already established a subsidiary to run prisons.

Most of the other dozen or so companies that run correctional facilities for the government are private. But Orlando says there has been speculation that Pricor, Inc., also of Nashville, might soon take on public stockholders.

"You have a tremendous need that government is unable to satisfy," says Orlando: 200 new prison beds each day through 1990.

THE RUNOFF

CONTRARY TO PRESS REPORTS, CONISTON Partners has been in contact with representatives of the pilots interested in buying United Airlines. Sources say Coniston had telephone and face-to-face meetings with Lazard Frères and Salomon Brothers, which are handling the pilots' $4.5-billion bid to acquire United from Allegis Corporation. The sources say the most recent contact came just after Coniston revealed it owns 13 percent of Allegis and wants to unseat the board. Coniston is said to be seriously considering selling United to the public and selling everything else to private buyers.... Fireman's Fund was a heavy buyer of Texaco stock at the same time the oil company's shares were being accumulated by Australian investor Robert Holmes à Court. Sources say Fireman's Fund, which is considered a passive investor in Texaco, currently has about 3 million shares, down from the peak of over 4 million.... Southland Corporation's stock soared last week on takeover speculation that apparently started with an unconfirmed rumor that Dart Group had commissioned a study of Southland's real-estate holdings. The rumor, which came out of Canada, was apparently convincing enough for the Belzberg family of Canada to buy a large chunk of Southland stock.

Personal Appearance by Ann Lawrence
Fri., June 5 & Sat., June 6 from 10am-6pm

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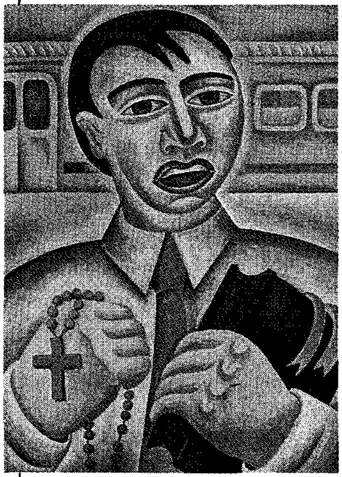
FAST TRACK

TRUE TALE

Underground Preacher

ON THE SUBWAY platform, a young man in a white shirt, tie, and pressed trousers was holding a Bible in one hand, a rosary in the other. He paced up and down the platform, reading passages aloud in English and in Spanish.



I thought he was another kook, high on drugs or New Jersey vine squeezings. But he wasn't—he was articulate. His voice resonated through the station. I realized that his was no random ramble through the Bible, but a full-scale service, with an occasional pause to let a train roar past.

At first, no one would come near him. Then a few people moved in, and then a few more. The circle around him grew—the man had found his flock.

"¡Permita Dios bendición!" He blessed the crowd with the sign of the cross.

"Amigos mios. My friends. God has dared to bring his words to you today, here, in the midst of your concrete accomplishments. His words are to look around. Look at where we live. This is not the natural order of things."

He knelt and reached for a child standing with her mother. "It's too noisy, too dirty, too *unholy* here for children. Take this little one and let her breathe God's fresh air, behold God's green trees, climb God's hills. Toma a la hija a Connecticut. Take the child to Connecticut!"

And with that, he gave the girl to her mother, blessed the crowd again, and walked down the platform and up the stairs.

PETER J. RESTIVO

BRIEF LIVES

THE MERRICK EXPRESS

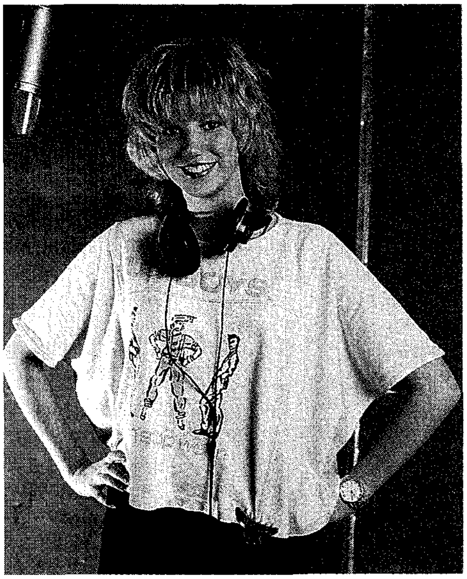
"I'VE BEEN READY TO RELEASE SONGS since I was twelve," says Debbie Gibson, sixteen, a perky blonde from Merrick, Long Island, whose first single—the dance hit "Only in My Dreams"—is charging into the Top 40. "But Doug, my manager, kept saying, 'Let's hold off.' " Gibson gives her manager, Doug Breitbart, a mock pout, then smiles. "Now I can see that he was right."

Breitbart, 31, a round-faced entertainment lawyer, fails to suppress a smug grin. He has helped turn this towheaded girl into an accomplished writer, singer, producer, and performer. Now that Gibson's song has made the leap from club hit to hit *record,* Breitbart is steering his protégée toward stardom.

"Which isn't bad for a junior from Calhoun High School," he says.

In 1983, Gibson's mother, an office manager for a Manhattan doctor, asked Breitbart to help her daughter copyright a song she'd written when she was nine. "Here's a kid with perfect pitch," he says, "who can *write songs.* But she's going in all the wrong directions." Breitbart stepped in, put her career on hold, and signed her up for acting, dancing, and voice lessons.

"I train my voice like a muscle," says Gibson. "I practice with weights in each hand. Twenty pounds around my waist. Onstage with no weights, it's *easy.*"



Singer Debbie Gibson: "Onstage, it's easy."

After watching Gibson's early attempts at record-producing (with four Radio Shack tape recorders), Breitbart persuaded Gibson's parents to turn the garage into a studio. He hired a legion of arrangers, stylists, producers—even a lyricist—to teach Gibson how to make "salable" music. "The lyricist was a little hard to take," says Gibson, who admits the professionals did her good. "I can see some of my early stuff, like when I was eleven and twelve, was really *gah-bidge.*"

When she had written twenty "marketable songs," Gibson, Breitbart, and Atlantic Records decided she was ready. She's putting the finishing touches on her album—"ten songs and two ballads, one about love and one that's *really* depressing." She's also playing clubs where she wouldn't be allowed in the front door. Gibson spends the rest of her time the way other high-schoolers do, studying and dreaming about "a really wild beach party."

Breitbart will see how the album does before he plans the next move. Gibson is thinking about college but isn't sure where her career will take her. "A lot of it is up to Doug." She bites her lower lip and looks serious. "He has helped me so much. It begins and ends with him."

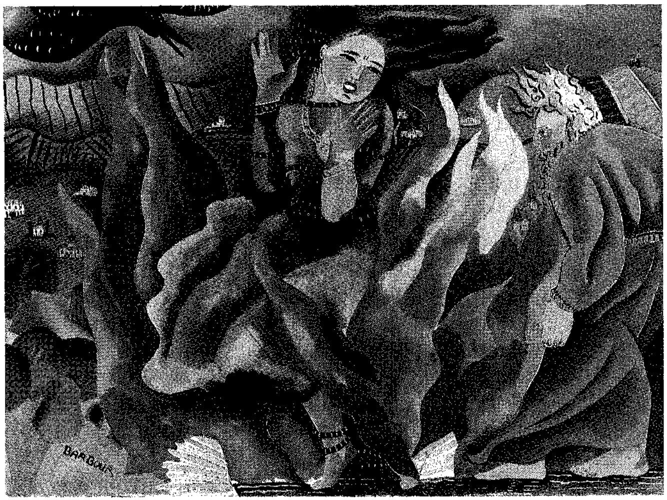
PEG TYRE

Photograph by Patrick Harbron/Sygma. Illustrations: top, Guy Billout; left, Fanny Zucchiatti.

LETTER FROM NYU

The Jung and the Restless

MONA SMELLED BURNING flesh and felt panic well up inside. She was tied to a stake. Flames crept closer to her feet. She stared into the eyes of her executioner, who wore a blue robe. He looked like her humanities professor.



"I woke up with my face buried in a textbook," says Mona, a sophomore at NYU. "I didn't feel very confident after that." But later that day, Mona pulled a B-plus on a history exam that featured a long essay on Joan of Arc.

It's exam time, and when college students finally stop cramming and get to bed, academic problems haunt their sleep, leaving them in a sweaty tangle of bed sheets, notebooks, and insecurity.

"It's hard to generalize the meaning of such dreams," says Dr. Aryeh Maidenbaum, executive director of the C. G. Jung Foundation in Manhattan. "You can't separate the dream from the dreamer. Two people could have an identical dream, but the meanings would be different." Maidenbaum says the dreams can release tension, provide wish fulfillment, or point out academic weakness.

An NYU senior named Tanya dreamed she was taking a test in which none of the questions had to do with the subject at hand. A communications major named Michelle says that before a test in her television course, she dreamed of being locked in a production studio full of malfunctioning equipment. But both women felt confident when they woke up, and both did well. Failure in dreams doesn't always mean a lot.

Sana, an NYU math major, has had failure nightmares since seventh grade, and always performs brilliantly when awake. In one recent dream, she was walking down a brightly lit corridor. At the end of the hall, someone handed her a test paper with no errors.

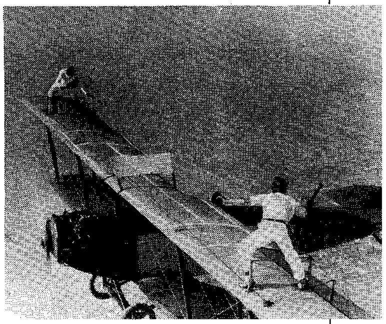
"That really scared me," she says. "I've always done the reverse of my dreams."

Christine, a business student, says that before her last economics exam, she dreamed she owned a pet lion and lived on a strip of land flanked by two bays. "Some divers came to my house and told me the lion drowned in one of the bays," she says. "I went to report the drowning to the Coast Guard, and the officer there turned out to be my economics professor. I told her something should be done to protect people from the bays. She wouldn't listen to me. All she said was 'Just as there is chaos in Russia, nobody will see the map unless I show it to them.' " Christine thinks the lion represented her self-confidence, the bays stood for competing economic theories, and the Coast Guard officer's comments reflected her teacher's narrow economic views. But the teacher gave Christine a B-plus on her exam.

While working on a paper about Henri Rousseau for an art class, Michael had a recurring dream. Night after night, he found himself walking down a path in an African jungle. It was dusk. Elephants, giraffes, and other animals were following him. When Michael and his menagerie reached the end of their walk, they were met by his art professor. "My teacher would just look up at us and then cackle," he says. "It was weird."

Most students think stress causes their exam nightmares. Others blame the beer and pizza they down while watching *David Letterman.* HELEN WARD

PRICES



HERE'S WHAT A ROUND-TRIP ticket to East Hampton costs this summer:

☐ Seat on the Hampton Jitney (936-0440), $36.

☐ Seat on Long Island Rail Road train from Penn Station (718-454-5477), $20.50.

☐ Seat on East Hampton Aire plane (516-537-0560), $130.

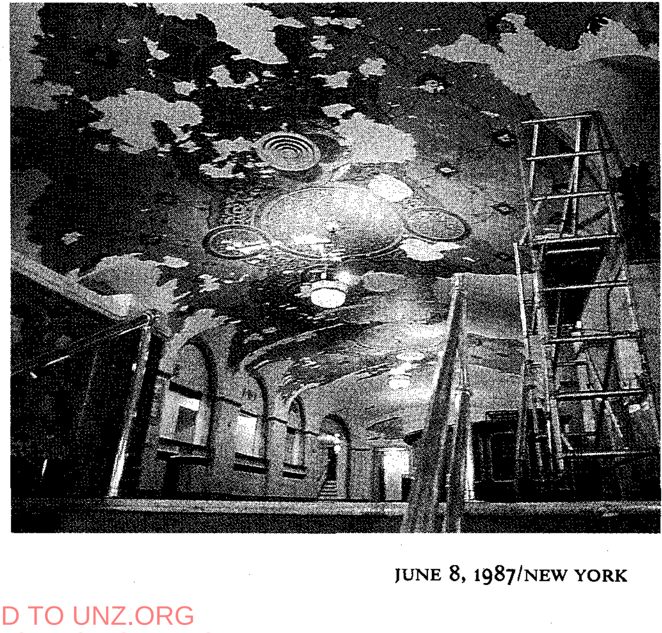
☐ Chauffeured stretch limousine for five, with bar and color television, from Manhattan Limousine (718-729-4200), $682, plus tolls and tip.

☐ Gold Coast Air Taxi seaplane for four, from 23rd Street Pier (516-878-0330), $936.

☐ Damin Aviation helicopter for five, with telephone, from World Trade Center heliport (201-863-7200), $1,600.

DETAILS

FOR DECADES, THIS NEO-MOORISH MURAL WAS HIDDEN beneath layers of paint on the mezzanine ceiling of the City Center, on West 56th Street. Painted in 1924, when the building was a Shriner temple, the mural is now being restored. And another piece of lost New York is found.



hotographs: top, Culver; bottom, ©1987 Frederick Charles. Illustration by Karen Barbour.

CLUB NEWS

Discos in the '80s: Stayin' Alive

“TEN YEARS AGO, YOU had 20,000 square feet of club space in Manhattan,” says club promoter Vito Bruno. “Now you have *500,000* square feet, so you'd better know what you're doing.”

As the clubland economy enters its newest phase—columnists writing that downtown is dead, night crawlers retiring to elegant little places like Nell's—the owners of huge, inelegant clubs are in a fix. The dinosaurs of downtown are scrambling to avoid extinction.

Area is gone. Limelight is undergoing renovations. Palladium now shuts down on Tuesdays, which cuts costs. (Steve Rubell and Ian Schrager have long since moved on to hotels—and, it's said, they're planning a small, chic club, like Nell's.)

But three huge clubs opened this year, just as huge clubs fell from favor. 1018 (Tenth Avenue and 18th Street, the site of the old Roxy roller rink), 4D (a midtown outpost, at 605 West 55th Street), and the Tunnel (Twelfth Avenue and 27th Street) have all found ways to survive the uncertain club climate. Like guests who show up for a party after the liquor is gone, they're ransacking the cupboards for ways to keep things going.

Gene DiNino, a Syracuse club operator, moved to New York in 1985 and laid out $2.8 million to open 1018 last October. After a few lonely months at the club, DiNino, 40, brought in Bruno to fill it, and the two developed a door policy that's the reverse of the snobby, you-stay-outside club tradition. “We want *paying* customers,” says DiNino, “and you can't make money from them if they're standing outside.” Rather than woo celebutantes with passes and drink tickets, and then use those names to attract people who *will* part with their money, DiNino and Bruno move 7,000 through the club each weekend, letting only 10 percent in free. “The days of Studio 54 are over,” says DiNino. “Selectivity leads clubs to close.”

Club king Ellie Dayan.

Two miles uptown, 4D is testing a new kind of selectivity. Owner Frank Lynch, 47, opened Visage on the site in 1984, and when business tired a year later he closed it, then reopened it as 4D, which now caters to corporate clients: The club is closed most weeknights and rented to outfits such as MTV and Tonka for private parties. “We even moved the main entrance from 56th to 55th so you can drive straight out from midtown,” says director Cornelius Craane. Sixty-five percent of 4D's business comes from private events. “Renting is much more stable,” he says. “It's a gamble to lay out the overhead for the public.”

“MAKE MONEY FROM A club—are you *serious?*” says Elli Dayan, the millionaire owner of the Tunnel. “I bought the Adams Hotel for $60-million to convert to condos. *That's* business. *This* is fun!”

Dayan, 36, the Israeli Bonjour-jeans baron, opened the Tunnel—part of an old railroad warehouse, complete with train track and platforms—in December for $5 million. He uses a sophisticated computer system to track invitations: “If you never go out on a Tuesday night,” he says, “I'll never send you an invitation for Tuesday. My dream is to send out a thousand invitations and know every half-hour who'll arrive.”

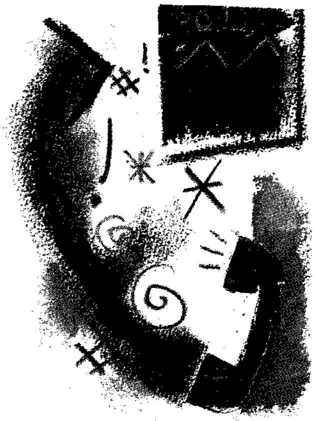
Dayan's club has the traditional snobbery, leaving the masses outside. Inside, there's always a private party or two in the roped-off sections. The events are run by Rudolf, former owner of Danceteria and, until last fall, a promoter at Palladium. “The eighties are over,” says Rudolf. “We're the last big club.” DAVID L. LEWIS

CRIME STOPPERS

PHONE JUSTICE

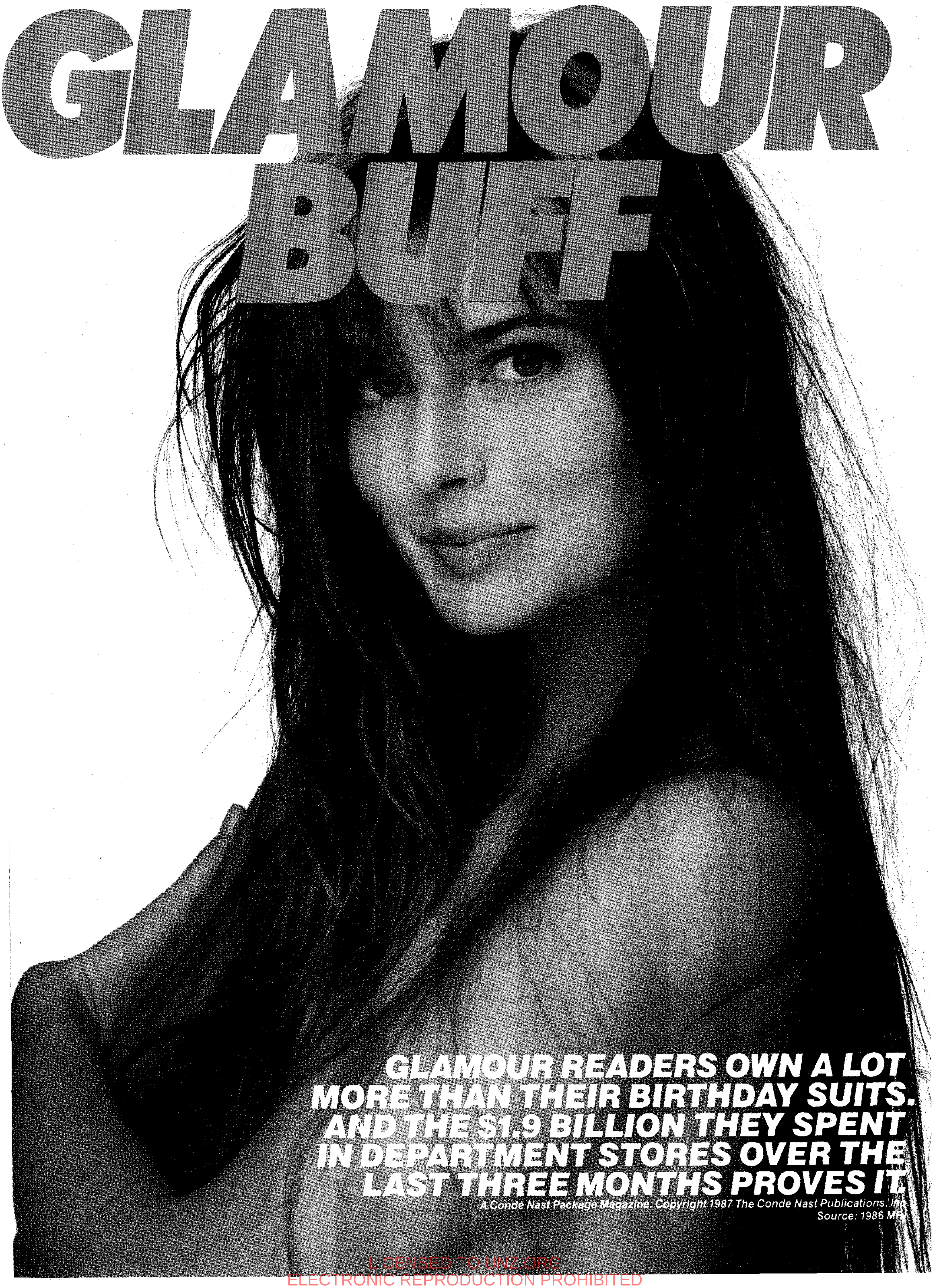
“I'D WALK INTO MY apartment and the phone would ring,” says Helen Brown, 30. “I'd turn the lights on and it would ring. Through four phone numbers—seventeen times a day—it would ring, and the caller would hang up when I said hello. My boyfriend was sure he was watching us—that's how paranoid he made us.”

When Brown called New York Telephone's Annoyance Call Bureau, she expected to hear the usual advice: Hang up right away. Change your number. Instead, she filed a police complaint. A week later, the bureau identified the part of town the calls were coming from, and then the specific number, which belonged to an office. A detective interviewed the staff; one of them was a man Brown had dated briefly. The calls stopped. Brown didn't press the case, though she could have had the culprit charged with second-degree aggravated harassment (punishable by up to a year in prison and a $1,000 fine).



“People think they have to keep a caller on the line for minutes,” says Ann Kearney, assistant manager of the annoyance bureau. In fact, the bureau needs but a second to trace a call. “The technology has improved. We can't go into how it's done, or callers will find a way around line identification.” Last year, the bureau handled 63,577 annoyance-call complaints; of 892 serious cases in 1985 and 1986, it successfully traced 482 numbers. “Nine times out of ten the person knows the caller,” says Kearney. “You'd be surprised what goes on.” JOANNE GRUBER

Photograph by John S. Abbott. Illustration by Laurie Rosenwald.


GLAMOUR
BUFF
GLAMOUR READERS OWN A LOT
MORE THAN THEIR BIRTHDAY SUITS.
AND THE $1.9 BILLION THEY SPENT
IN DEPARTMENT STORES OVER THE
LAST THREE MONTHS PROVES IT.
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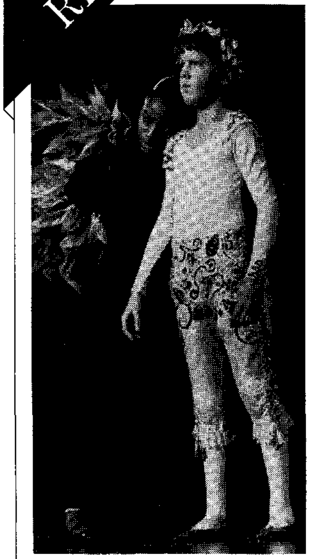
RUTH RECOMMENDS

BY RUTH GILBERT

The Asia Society, at 725 Park Avenue, celebrates Philippine Independence Day on June 13 with "Fiesta Filipino." It's an event for the entire family, with children's games, music, dance, food and drink, and a Flores de Mayo procession.



'A CELTIC TALE'

Youngsters from Jacques d'Amboise's National Dance Institute perform as the Faerie King and Wise Owl in their annual "Event of the Year." It's at the Felt Forum June 7 and 8, and it's darling.

'HOLLYWOOD/BERLIN'

Louise Brooks stars as the fatal vamp Lulu in G. W. Pabst's 1929 Pandora's Box, *which, along with Pabst's 1929* Diary of a Lost Girl, *also starring Brooks, is at Film Forum 2 from June 3 through 6. The Wednesday series runs through July 29.*

'SAILOR, BEWARE!'

From left are Lynn Marie Booth, Tessa M. Mills, and Julian Stone, as the pathetic soon-to-be-married couple and the monster of a future mother-in-law (his), in a revival of the Philip King and Falkland Cary play. It's at the Alvina Krause through June 28.

NEW YORK FESTIVAL OF CHICAGO BLUES

Jimmy "Fastfingers" Dawkins is at Tramps June 12 and 13, and here he is fondling his electric guitar. It's all unmistakably Chicago Blues, and the festival continues through June 18.

SYMPHONY SPACE

From left are Chuck Wilson, Peter Ecklund, and Susan LaMarche, who, with Terry Waldo and the Gotham City Jazz Band, are in a "1927 revue" (that's right, 1927) June 5 at 8 p.m.

Photographs: top left, Carolyn George; top right, Herb Fogelson; bottom right, Dan Barba

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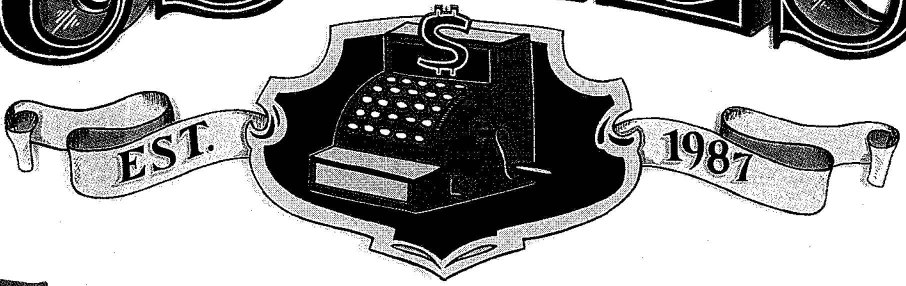
HOW TO START YOUR OWN BUSINESS



SIDNEY CARTON IS IN mourning. When he decided to leave the ad-agency fast track (and his $200,000-a-year salary) to open a business, he thought he'd be breaking even within a year. Now he's in debt to his father-in-law, Dr. Manette, for $100,000; he's lost his deposits with Con Ed, New York Telephone, and the landlord; and

by STEPHEN M. POLLAN and MARK LEVINE

ILLUSTRATED BY GARY HALLGREN

he's stuck with two weeks' worth of inventory, which is getting moldy. And he still can't figure out where he went wrong.

For at least 30 of his 40 years, Sidney had dreamed of owning a business. Something always kept him from taking the risk—school, car payments, co-op mortgage—but then he came up with the idea that would make him millions: the chocolate-covered bagel.

He and his wife, Lucy, worked hard on the recipe. They tried hundreds of variations at home in the portable bagel oven he ordered. He took classes at a culinary institute to make sure his bittersweet coating was perfectly attuned to both the garlic and the onion varieties. When he had the formula down, he scouted a storefront for Le Bagel Chocolat. He jumped at the offer of a one-year sublet on Madison Avenue.

Some quick calculations told Sidney that he would need $200,000 to start the business. He and Lucy had saved half, and he figured he could turn to his friendly banker for the rest. After all, he was always getting notes in the mail about the pre-approved credit and loan programs that were available to him. But as soon as the banker heard that Sidney had given notice at his ad agency, he withdrew all prior offers of loans and credit. In desperation, Sidney turned to Lucy's father for the rest of the capital.

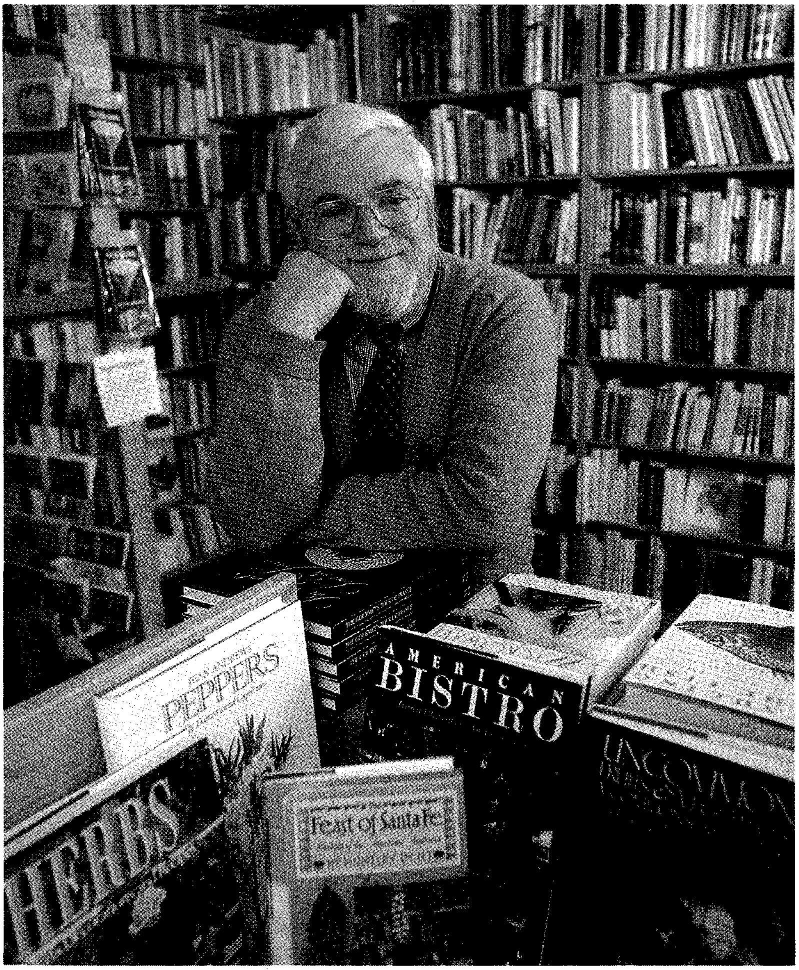
With the cash in the bank, Sidney called up a contractor he had used for his co-op and had him draw up plans for the conversion. The work ended up taking four months longer than planned and wound up costing $50,000 more than the estimate.

Adman Sidney came up with some innovative promotions, including having Lucy dress up as a chocolate-covered bagel and walk up and down Madison Avenue. Still, after four months he was selling only ten or twelve dozen a day. He could sense that the end was near. Finally, the cash ran out and Sidney closed up.

Depressed though he was, Sidney was convinced that since he had incorporated himself, he wouldn't be personally responsible for his debts. Unfortunately, a clause in the lease stipulated that he *was* personally responsible for any part of the lease term that was unused. And his father-in-law hasn't spoken to him since learning that it will take more than 30 years to write the $100,000 off.

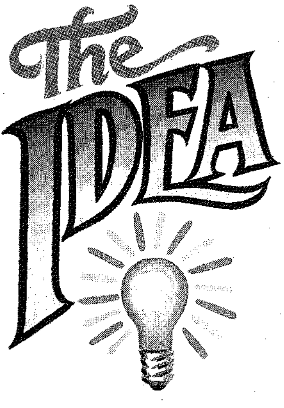
Now Sidney is making the rounds, trying to hook up with another agency. He can't sleep. He has no appetite. He keeps muttering to himself, "But it tasted great!"

Sidney was right about one thing: This is an ideal time to start your own business. Indeed, Charles Aug, president of Garrick Aug Associates Store Leasing, Inc. (New York City's leading store-leasing agency), calls it "an exciting time for business start-ups. Commercial rents had risen to a place they didn't belong, and about six months ago the market began softening; for the moment, the pendulum has swung over to favor the tenant." And despite the high costs of establishing a business in this city (chart, page 35), there is probably no better place to do so. New Yorkers will take a gamble on new stores and new products. They're willing to experiment. And nowhere else in the world does it become clear so quickly whether a new venture will succeed or fail.


Sygma

NACH WAXMAN, OF KITCHEN ARTS & LETTERS.

The secret formula for starting a profit-making business is not to be found in any business-school course or best-selling book; it is locked up inside New York's successful entrepreneurs. To find out what it takes to make it here, we talked to both the entrepreneurs and the professionals who advise them. Surprisingly, all agreed on one thing: The major drawback isn't money—it's the wrong temperament or the wrong idea.



The IDEA

Your business should fill a gap in the market and address a real need; don't try to cater to a fad.

THE CHOCOLATE-COVERED BAGEL may have tasted sensational, smelled better than Toll House cookies, and carried a markup that would hearten an Oriental-rug dealer, but that doesn't mean it was a good idea. At best, it would have been a short-lived fad. And, as all the pros interviewed for this article pointed out, fad businesses don't survive. All successful start-ups in New York City have one thing in common: They meet an actual need. If the products or services to be offered are similar to others, the positioning, ambience, and style of the new venture must set it apart from the crowd.

Five years ago, Nach Waxman, a book editor, spotted a void in the market: Though this city may be the food capital of the world—the home of thousands of professional cooks and even more thousands of passionate amateurs—it had

HOTOGRAPHED BY DANA FINEMAN

no retail bookstore that specialized in cookery. He quit his job—"I knew I couldn't do this as a hobby"—and, fifteen months later, opened Kitchen Arts & Letters (1435 Lexington Avenue, near 93rd Street). With its stock of 3,500 books, it is, arguably, the nation's premier bookstore specializing in cooking and food.

Ellen Fine had spent years in the upholstery business when it came to her that retail stores weren't stocking wonderful upholstery materials—customers had to order the really fine fabrics. Three and a half years ago, after quitting her job at Bloomingdale's, she began selling throw pillows and sweaters from a pushcart at the South Street Seaport. "I designed my own cart—it was like no other cart around—and I made sure that the merchandise was right: tartan plaids and bright colors." Fine carried out that look in her first New York retail outlet, Fine Design (11 West 18th Street), which sells home furnishings, antiques, and sweaters. But some finishing touches have been added: "During the Christmas season, I used pinecones to give the store a nice scent. There's a homey feeling that customers get when they walk in off the street, see the antique fixtures, smell the seasonal aromas, and are greeted by friendly and pleasant salespeople." She now has a second New York shop—at South Street Seaport—and five in other cities.

Joe Doria and Grace Balducci Doria grew up in the food business. Two years ago, they ventured out on their own to set up Grace's Marketplace (1237 Third Avenue, at 71st Street). It succeeded a gourmet-food shop that seemed too gleaming, too sterile; it lacked appealing clutter, enticing displays . . . charm. Grace and Joe wanted their shop to have an old-neighborhood warmth. They achieved it by stripping off layers of paneling to reveal the brick walls underneath, by setting up a bread station surrounded by bushel baskets filled with crusty bread of every shape, by dangling wicker baskets, hams, onions, gourds, pots, and field corn above customers' heads.

The Dorias wanted the food to be homey, too. "Instead of the usual upmarket food typical of gourmet-food shops, I prepared the same food I make for my family," Grace says (rosemary chicken and pasta with broccoli, for instance). "Another thing: Lots of markets have magnificent displays, but people are afraid to touch anything, for fear it will come tumbling down. Our displays are beautiful, but not so beautiful that people shy away from them." Homeyness was welcomed on the Upper East Side: The store broke even in a year, twice as fast as the Dorias expected it to. Indeed, 20 percent of the Marketplace's customers leave their neighborhoods to shop at Grace and Joe's place; lunch orders have been placed from as far away as Atlantic City.

Believe it or not, the market for commercial rents has been softening lately, a store-leasing expert maintains.

Charlotte Moss leapt from investment banking to set up an antiques-and-interior-decoration shop. And yet, she maintains, this was not really such a daring venture: "I was always

Are YOU an ENTREPRENEUR?

Dr. Leigh McCullough, research director of the Short-Term Psychotherapy Research Project at Beth Israel Medical Center, cites research that suggests two essential components to the entrepreneurial spirit: "First, a tremendous need for achievement—a drive for success and a need to show effectiveness. Second, nerve, courage, and confidence; psychologists call this 'internal locus of control'—those who have it exert control over the environment rather than letting their environment control them."

If you wonder whether you have the risk-taking temperament required of a successful entrepreneur, take this test. Some of these questions have been used by psychologist David McClellan in his research into achievement motivation; some are based on psychologist Julian Rotter's research on locus of control. If you agree strongly with a statement, give yourself 4 points; if you generally agree, 3 points; if you disagree somewhat, 2 points; if you strongly disagree, 1 point.

1. I'm angry when I see waste or inefficiency on the job. . . ______

2. I find it hard to forget about my work outside of working hours. . . . . ______

3. I find it difficult to relax completely while on vacation. ______

4. I feel annoyed when people are not punctual for appointments. . . . . ______

5. I've always worked hard to be the best in my field. . . . . ______

6. I'd prefer to work with a difficult, highly competent partner rather than with a congenial, less competent one. ______

If your score on questions 1 through 6 is between 18 and 24 points, you are highly motivated to succeed—an important component of the entrepreneurial spirit. If you score well on this section but tot up fewer than 12 or 13 points for questions 7 to 12, you lack the confidence to carry out your drive to succeed.

7. Given reasonable risk, I feel that my effort can successfully influence the outcome of a venture. . . . . ______

8. I won't let myself be pushed around. . . . . ______

9. I can do just about anything I set my mind to do. . . . . . . ______

10. I can do much to change many of the important things in my life. . . . . ______

11. What happens to me in the future depends on me. . . . . . ______

12. I rarely feel helpless in dealing with the problems of life. . . . . ______

If your score on this section is between 18 and 24 points, you have a high degree of nerve. And if you scored lower than that in the first section, relax! You're well able to guide your life, and apparently don't feel you have to prove yourself to anyone.

Those with scores of 12 or below for each section are probably more comfortable following than leading—not good candidates for establishing a business. And if you're a successful entrepreneur but score lower than 12 on each section, Dr. McCullough would like you to get in touch with her. She'd like to hear how you did it.

interested in decorating. I'd been an auction hound." She'd spent years fantasizing about having her own shop, Charlotte Moss & Company, Ltd. (now at 131 East 70th Street). "I'd been taking notes for a long time," she says.

ELLEN FINE, OF FINE DESIGN.

Many successful entrepreneurs spot a good thing somewhere else and move it to New York. "I don't know anybody who has invented anything in the New York City food business," says David Liederman, founder and chairman of David's Cookies (part of David's Specialty Foods). "I got the idea for my stores from a cookie shop I saw in Berkeley."

Sometimes, though, even a business that fulfills a perceived need can't make it. "Timing is really important," says Peter Weir, a lawyer with Cole & Deitz who has advised entrepreneurs and also started businesses of his own. "My father was always starting businesses a few years before the idea was right—and I think I may have inherited his affliction. Even if your idea is eventually proved right, it doesn't help if you were two years early and went out of business waiting for the public to catch up to your vision."

The idea is only the first step on the road to entrepreneurial success in New York. You can come up with a product that the public has been waiting for and still fail miserably. You don't have to look too far for the next ingredient: your own personality.

THE ENTREPRENEURIAL PERSONALITY is a mosaic of traits; the most important is probably self-confidence. "I was managing the Faculty House at Columbia," recalls Beverly Fetner, president of Main Course Catering (1608 Third Avenue, at 90th Street), "and I was always being criticized by the bureaucrats for being too entrepreneurial."

"There are two words that don't exist in my vocabulary," says Eli Zabar, owner of E.A.T., Inc. (1064 Madison Avenue, near 80th Street). "'No' and 'wait.'" Zabar says he always had trouble taking direction: "I always thought I could do it better than the people I worked for. I kept getting fired from jobs. I finally realized *I* was the only person Eli Zabar could work for."

"You have to have moxie," says Doreen McCurley, who moved from executive positions at American Express and Bloomingdale's to the presidency of McCurley Direct, Inc. (310 East 49th Street), her own direct-mail consulting firm. "You need to believe in yourself and not be afraid to take risks."

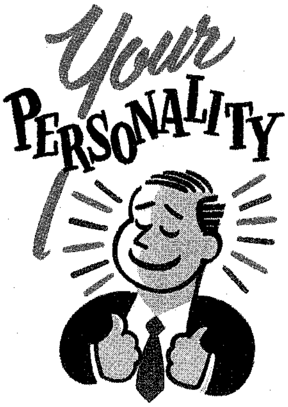
It's stultifying to be too cautious. Peri Wolfman, of Wolfman-Gold & Good Company, which has a tabletop-accessories shop in SoHo and a linen shop on the Upper East Side, points out that "part of the entrepreneurial spirit is not to anticipate too many problems; that would keep you from starting in the first place."

Another essential trait: the willingness to work fiendishly hard. "When you're getting started, you've got to put in six or seven days a week of working at, or at least thinking about, the business," Wolfman says. "In the beginning," recalls David Sanders, owner of D. F. Sanders & Company, a retailer of home furnishings (386 West Broadway and 952 Madison Avenue, at 75th Street), "we worked like dogs. We were always there." Selma Weiser, president of Charivari, adds that entrepreneurs need have one more strong trait: "It's important to be a perfectionist."

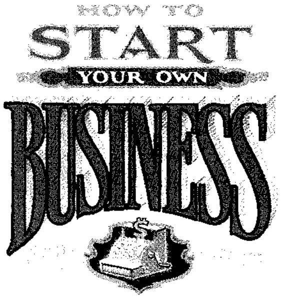
Don't expect your employees to have the same drive you do, says one businesswoman who'd rather not be identified. "I'm just happy if their eyes are open and they're breathing—I'm happy if they metabolize."

Some business-starters emphasize the necessity of showing warmth to their customers. "Caring about our customers—and letting them know we care—is probably one of the major ingredients in our success," says Candace Olmsted, who, with Jane Grossman, opened the Traveller's Bookstore (22 West 52nd Street). But toughness is part of the mosaic, too: "Sure, you have to care about people," says David Liederman, "but you can't be a wimp . . . not in this city."

What's important is not book learning but savvy. "Street smarts," says Charles Aug, "is common sense combined with logic and vision:



Successful entrepreneurs are self-confident and independent, take risks, and work like the devil.



I've seen people who couldn't speak English and who certainly weren't book-smart become tremendously successful as entrepreneurs."

William Davidson, manager of corporate financial planning at Marine Midland Bank, lists these as entrepreneurial traits: "Discipline, resourcefulness, ambition, the courage to overcome fear, and tremendous belief in the self. When someone is in business for himself, the highs are higher and the lows are lower. The distance between cause and effect is not as great as when you work in an organization. You get your report card instantly rather than periodically."

"What it takes is blood and guts," says Ellen Fine. "You can be creative. You can be a great merchant. You can be a million other great things. You can have a great idea. But unless you're willing to go out there and slug it out—and that means standing in there, walking in there, and even schlepping in there—it's not going to work."

Self-confidence, diligence, caring, excellence, intelligence—all those Horatio Alger characteristics—are prerequisites for starting a successful business in New York. All of the entrepreneurs interviewed for this article stressed that it was these qualities, rather than sophistication, hype, or a sharp edge, that helped make them successful. "It really was the traditional traits—honesty and integrity—that helped us make it," says Gene Chace, a former D.J. and nightclub-lighting designer who opened Camouflage, a men's clothing shop (141 Eighth Avenue, at 17th Street), eleven years ago. "I don't know about intelligence, though. If I was intelligent, I probably never would have done anything that required me to work this hard."

YOUR
Lawyer

"If he says don't worry about unusual clauses in the lease, *you'd* better start worrying," warns a commercial tenant.

IN MOST AREAS OF THE COUNTRY, A fledgling entrepreneur comes up with an idea, then devises a business plan. But in this city, renting commercial space is so phenomenally expensive that finding a location and determining space costs must come before the plan is drawn up; entrepreneurs must build the plan around what they expect to pay in rent.

"One of the biggest reasons for failure is fear of rent," says Charles Aug. "Entrepreneurs will often pick a location based on the rent—a location that just doesn't give them the traffic they need to survive. When it comes to retail property, you really do get what you pay for."

Lori and Dana Pollan (daughters of one of this article's authors) and Caren Austen started the Pollan-Austen Fitness Center one and a half years ago. They weren't committed to any specific section of Manhattan; what was important, they knew, was to be in a certain *type* of area. "We wanted to be in a residential neighborhood," Lori says, "to offer convenience to our customers." After two years of hard looking, they found their spot: 1487 First Avenue, near 77th Street.

Some shops can transcend a location, Aug acknowledges. "I call these owners 'destination merchants.' They sell something unique, and customers will go out of their way to come to them." That was the assumption Nach Waxman made when he took a two-and-a-half-year sublet on Lexington Avenue in the Nineties for his food-related bookstore: "I was offering things no one else was offering, and I knew that people would go out of their way to search me out and make special trips."

Gene Chace acknowledges that the space he took in Chelsea "really was in an awful area. But after a while, word of mouth spread and we were getting traffic. When I put a computer in and began to track my customers, I found that only 30 percent were from the immediate area."

Those who can't afford established neighborhoods must pioneer—and that sometimes pays off. "There are some emerging retail areas in New York that people aren't really aware of," Aug says. "The Flatiron District and Columbus Avenue in the Nineties, for example."

Ivy Ross, Sherry Williams, and the interior designer Clodagh settled on St. Marks Place last year for Clodagh, Ross & Williams, their cutting-edge furniture-and-accessories store. "We felt the area had the right energy for the kind of innovative concept and installation we were thinking of," says Clodagh. "I guess we were right, because one week after we signed the lease, the *Times* said it was a new hot area. You can imagine how much the rents shot up."

Two and a half years ago, Evie McKenna and Mitchel Soble also stumbled on a "virgin area"—First and Second Avenues between 3rd and 14th Streets—which, they decided, had potential for growth. They established Civilisation, their New Wave accessories-and-decorative-arts store, at 78 Second Avenue, near 4th Street. "Lots of new, interesting shops were going in on our block, and we sort of felt like a community, all pioneering an unknown territory," Soble says.

Despite these pioneering successes, Aug advises the beginner to choose a high-traffic location: "That way you can make some mistakes and still survive. If you don't want to pay the rent, you won't do the business in New York."

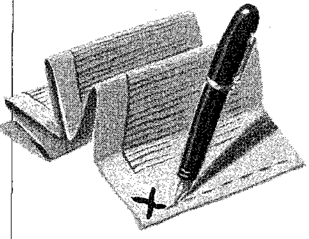
You must choose a heavily trafficked spot if you're selling an "impulse" item. "Look for transportation hubs that have both bus stops and subway stations," Aug says, "and don't depend on the landlord for a traffic count. Stand there and count people at different times of the day."

Aug lists some other tactics: "During the winter, people like the sunny side of the street; in the summer, the shady side. Keep that in mind if you are a seasonal business." And he points out that neighbors can be of prime importance to a fledgling business: Some shops do better in a competitive environment. Five drugstores couldn't survive on one block, for instance—but five jewelry stores could.

Don't assume that the landlord's figures on square footage will tell you how much usable space you'll get, Aug cautions. "If a landlord provides you with air-conditioning and heat and the equipment isn't located in your store, he has a right to charge for the space it takes up, wherever it is. And I've seen landlords add in the freight corridor, the basement, and the lobby—even the space under pillars." His advice: Try to pay for carpetable space only.

JOE AND GRACE BALDUCCI DORIA, OF GRACE'S MARKETPLACE.

The Lease



It's loaded against—and legally tested against—the commercial tenant.

Corner locations bring premium rents: "Corners usually run 20 to 25 percent higher—50 percent if it's the corner of two heavily traveled streets," Aug says. "Traffic is a big factor; the side of the street with the bus stops will always cost more."

Though there is no surefire way to figure out what you can afford to pay, Aug believes you should dedicate 10 percent of your estimated volume to the rent. Others, such as Peter Weir, believe that for many businesses, 5 percent may be sufficient.

"THE BUSINESS LEASE IS THE most one-sided transaction in New York City," says Kenneth Tillman, of S&S Sound City, an electronics store (58 West 45th Street). "It's completely loaded against the tenant. Not only are leases incomprehensible, they have been legally tested against the tenant. The landlord's theory seems to be 'I'll give you the property, and then if you do well, I'll try to raise the rent.'

"Whatever you promise the landlord in the lease you'll eventually have to do," Tillman complains. "If your lawyer says don't worry about unusual clauses, *you'd* better start worrying."

It's unfortunate that the lease is so stacked against the tenant, because, according to Erwin Shustak, a lawyer specializing in real-estate negotiation and litigation, "the lease *is* the business, especially in New York City." The main issue when it comes to buying or selling a business, he says, is the lease—and he notes, "Landlords today are much tougher than they were in the past, because they believe they're dealing in a shrinking commodity. They're really tightening their grip."

David Liederman, who is dealing with "close to 30" different landlords in New York City alone, concurs: "Landlords, by and large, are ruthless. They would sell their mothers for a nickel. If anything is going to ruin this city, it's the landlords."

Shustak, a partner in the Madison Avenue firm Bizar D'Alessandro Shustak & Martin, advises entrepreneurs to be especially wary of landlords whose buildings have nonprofitable residential units. "They'll be passing the profit load on to the commercial tenants, since store renters are almost totally unprotected."

Landlords have a host of tricks up their sleeves for the unwary entrepreneur. "They practice a form of new math," says Shustak, "in which the total of the pass-alongs—common areas, heat, air-conditioning, taxes, insurance—adds up to more than 100 percent of their costs."

"Watch out that you keep the right of assignment—the ability to sell your lease—and the right to sublet," Aug says. "Landlords will get you by the 'use clause.' If you can get a lease

CHARLOTTE MOSS, OF CHARLOTTE MOSS & COMPANY.

that stipulates 'any legal use,' that's an asset. If you can't get 'any legal use,' try for 'general retail use.' " David Liederman calls any clause restricting the renter's use of retail space in a retail lease "the poison pill. The only reason they won't give you 'any legal use' is to hold you up."

Pay strict attention to the porter-wage clause in your lease; it is tied to the Local 32B contract covering building-service employees, which comes up for renewal every three years. Whenever the Local 32B contract is renewed, the landlord can raise the rent he charges the tenant according to the amount of money the landlord's employees receive as a raise. If the employees receive a $1-an-hour pay increase and the lease stipulates a one-to-one ratio, the landlord can boost the yearly rent by $1 per square foot. That's bad enough, but the deal for the tenant can be even worse, for the lease may stipulate that the tenant's rent is increased at more than a one-cent-to-one-cent ratio. If the lease stipulates that the ratio is one to one and a half, the rent would increase by $1.50 per square foot. This can mean a substantial increase in cost. "The porter-wage clause is just one more device to draw an unfair amount of money out of the tenant," Shustak charges.

"Beware if the landlord tries to stick in a clause that gives him a right to cancel the lease for any reason at all," warns Aug. "Your lease should state the specific reasons that allow him to cancel. If demolition is one of the reasons, make sure that you can get an agreed-to value if he exercises that right."

And, as Kenneth Tillman noted, if certain clauses exist, you can be sure the landlord will use them. Tillman's lease contained a clause that prohibited new signs. During his busy Christmas season, he put new paper SALE signs up. Tillman received a letter from his landlord serving notice that the lease would be canceled. The time to respond in court was impossibly short, and only through some tense negotiating did Tillman retain his lease.

David Liederman had a similar problem with one of his landlords. The store in question was located in a poorly lit building. Liederman asked his landlord for permission to install lights at his own expense. The landlord responded that if the lights were installed, he would cancel Liederman's lease. "I put them up anyway and told him I'd see him in Supreme Court." (The landlord dropped the matter, but it's risky to assume that your landlord will shrink from a court confrontation.)

Prudent entrepreneurs will watch out for lease clauses restricting the time they have to correct any defaults. Often, landlords will not give tenants enough time to remedy the problem or to go to court to extend the time allowed. Make sure that—at the very least—the lease gives you ten days, if you've defaulted, to go to court to forestall the termination of the lease.

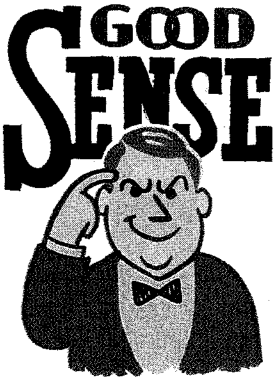
Make every attempt to get as long a lease as possible, Aug suggests: "The average landlord will kill a successful business with a short-term lease." The shorter the lease, the more times the property turns over and the more chances the landlord has to boost the rent.

Even though the forms used in business leases are called "standard forms," prepared by the Real Estate Board and used for most of New York City commercial rentals, they are far from fair and unbiased, Shustak charges. "There are provisions in the standard forms that are impossible to live up to. The section on mechanics' liens, for example, specifies that such liens be removed in an amount of time that is legally impossible."

Asked to explain why commercial leases are filled with so many complex clauses and are stacked so heavily against the entrepreneur, Mitchell Kossoff, a lawyer who represents commercial landlords, says, "If you think the Real Estate Board leases are Draconian, you should see the twenty-page rider I add to them. Landlords feel jaded about their chances in civil court in disputes with residential tenants; the one-sided nature of the commercial lease is a backlash against the residential situation."

Arthur Margon, senior vice-president for research and information systems for the Real Estate Board of New York, contends, in all seriousness, that the tenant may actually need the complicated leases, "which provide substantial protections for the tenant." He says, "Because the start-up business may be signing a lease for the first time, the specifics and complexities can seem more daunting than they really are, but they are important to getting the most basic of business relationships off on the right foot."

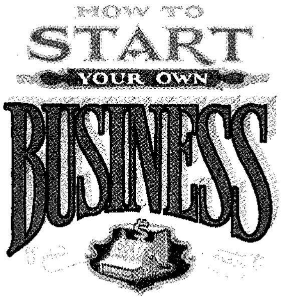
Kossoff admits that many of the provisions in the lease are unnecessary, "but they can be negotiated out by the tenant's attorney. The lease is subject to supply-and-demand considerations."



Always sign your commercial lease through a corporate entity, to avoid personal liability.

That's the hopeful counsel Charles Aug gives: "Everything is negotiable in a lease. Generally there is a range of 15 percent between the asking rent and the agreed-to rent. Be prepared to negotiate—there are really an enormous number of things that can be discussed. Many escalations inserted in the lease can be negotiated."

It stands to reason that, in dealing with commercial landlords, entrepreneurs should be represented by a skilled lawyer—one who specializes in real estate, certainly, and, if possible, one with extensive experience with retail leases. Retain your lawyer as soon as you begin to look for space. Check with others who have gone through the same process and get their recommendations. You can expect an experienced real-estate lawyer to charge from $150 to $300 an hour.



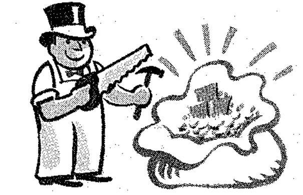
THESE, ACCORDING TO ERWIN Shustak, are the ten mistakes commercial tenants most often make when signing leases. He gives some suggestions for avoiding these mistakes.

1. Too little space: Many fledgling entrepreneurs are too conservative in estimating their needs; they should anticipate expansion by taking more space than they currently need.

2. Too short a lease: There are benefits to being in the same location for a period of time, including customer loyalty and the savings realized by not having to move or reconstruct quarters.

3. Excessive personal liability: Commercial leases should always be signed through a corpo-

START-UP *Financial* REQUIREMENTS



CERTIFIED PUBLIC ACCOUNTANTS Stewart Bauman and Alan Krasnoff of Bauman & Krasnoff have made a study of the operating capital needed to launch four types of businesses in New York.

The categories: gourmet food (ice-cream, bakery, cookie, candy, and catering shops), boutiques (light-accessory, collectibles, costume-jewelry, novelty, and gift stores), clothing shops, and services (advertising, financial planning, insurance, management consulting, public relations, aerobics, photography, and architecture).

The chart at right indicates what proprietors can expect to spend up to the moment they open the doors. In addition to inventory and equipment, working capital will come close to six months' rent; leasehold improvements are estimated to cost $75 per square foot; two months' rent security deposit is included. These figures are for turnkey operations in medium- to high-priced locations, Krasnoff notes. "These figures can be reduced up to 50 percent if you're willing to bargain with suppliers, serve as your own general contractor, barter for services, and invest some sweat and elbow grease." The amounts are specified in thousands of dollars.

EXPENSE	GOURMET	BOUTIQUE	CLOTHING	SERVICE
Advertising	$0.9–$3.7	$1.0–$4.0	$1.5–$5.0	$1.5–$2.5
Deposits				
Rent	8.5 –12.5	33.3 –50	37.5 –42.7	3.5 – 7.5
Telephone	0.2 – 0.3	0.2 – 0.3	0.2 – 0.3	0.3 – 0.7
Utilities	0.5 – 0.85	0.4 – 0.75	1.0 – 1.67	0.3 – 0.8
Insurance (etc.)	2.5 – 3.5	3.0 – 4.5	3.5 – 5.0	2.5 – 3.5
Inventory	3.5 – 5.0	20.0 – 50.0	37.5 – 87.5	———
Office Supplies	0.2 – 1.0	0.2 – 1.0	0.1 – 0.5	1.0 – 5.0
Professional Services	1.5 – 4.0	1.5 – 4.0	1.5 – 4.0	1.5 – 4.0
Working Capital	25.5 – 37.5	99.9 – 150.0	112.5 –125.0	10.5 –22.5
Furniture & Equipment				
Desks & chairs	0.7 – 1.3	0.7 – 1.3	0.7 – 1.3	1.4 – 8.6
Typewriter	0.3 – 0.5	0.3 – 0.5	0.3 – 0.5	1.0 – 2.0
Computer	———	3.0 – 7.5	3.0 – 7.5	3.0 – 7.5
Phone system	0.1 – 0.4	0.1 – 0.4	0.1 – 0.4	0.5 – 5.0
Cash register	0.5 – 2.0	0.5 – 2.0	0.5 – 2.0	0.5 – 2.0
Copying machine	0.4 – 1.5	0.4 – 1.5	0.4 – 1.5	3.0 – 4.5
Files	0.3 – 0.6	0.3 – 1.1	0.3 – 1.1	0.8 – 3.2
Specialty Equipment				
For bakeries: oven, $5; freezer, $3; walk-in freezer, $20; refrigerator, $1.50; mixers, $8	37.5	———	———	———
For ice-cream parlors: Long freezer, $9; hardening freezer, $3; walk-in freezer, $20	32.0	———	———	———
Leasehold Improvements (through general contractor based on turnkey operation)	35.0– 55.0	75.0–150.0	112.5–187.5	45.0–112.5
TOTAL (in thousands)	$150.1–199.1	239.8–428.8	313.1–473.4	76.3–191.8

Assumptions for Gourmet-Food Shops:

From 600 to 1,000 square feet of space—at $75 to $85 per square foot—has been rented on First or Second Avenue or in Greenwich Village.

Assumptions for Boutiques:

From 1,000 to 2,000 square feet of space—at $150 to $200 per square foot—has been rented on Madison Avenue in the Sixties or Seventies.

Assumptions for Clothing Stores:

From 1,500 to 2,500 square feet of space—at $100 to $150 per square foot—has been rented on Madison Avenue in the Forties or on Fifth Avenue between 33rd and 42nd Streets.

Assumptions for Service Businesses:

From 600 to 1,500 square feet of upstairs space—at $30 to $35 per square foot—has been rented on the East Side from the mid-Thirties through the Fifties.

rate entity, preferably a "shell" company with few or no assets, formed solely for the purpose of signing a lease. If a personal guarantee is required for the lease, Shustak recommends limiting the guarantee either to a specific dollar amount or a specific portion of the lease term.

4. Failure to keep subletting and assignment rights: The lease should permit a sublet or assignment of the lease to an equally creditworthy tenant, or provide that the landlord will not unreasonably withhold his consent to a proposed subletting or assignment. If this is not spelled out in the lease, the tenant has no right to sublet or assign the space.

5. Excessive escalation clauses: The impact of various escalations should be calculated over the term of the lease with the real-estate broker. Not every landlord uses the same escalation clauses, and as much attention must be paid to these escalators as to the base rent and square footage.

6. Inaccurate measurement of square footage: Have the space measured by a space planner or architect. What may appear to be a reasonable price per square foot can be expensive when the true measurements are known.

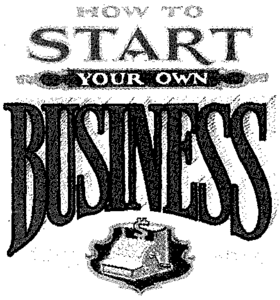
7. Space construction by the tenant: Landlords—not tenants—are in the real-estate business and are best able to obtain and supervise competent contractors. If a lease obligates the landlord to construct the premises to the tenant's specifications, the construction is more likely to be done on time and professionally.

8. Unfamiliarity with the landlord: Speak to other tenants in a building before signing a lease, to learn whether the landlord honors his obligations and whether the relationships with the landlord are pleasant or nightmarish.

9. Using the wrong broker: Know whether the broker you are dealing with is landlord- or tenant-oriented. Tenant-oriented brokers will work with you rather than with a particular building or owner.

10. Unfixed commencement date: To avoid getting caught in limbo while a landlord litigates with the prior, holdover tenant, insist on an outside "escape" date by which the lease will terminate if the space is not delivered in the promised condition.

CHARLES AUG PROVIDES THIS guide to yearly rental costs for street-level space used for retail, restaurant, professional, or institutional purposes in selected areas of Manhattan. He cautions that these rental fees are very general estimates, because many factors influence the rent a location can bring. Stores set flush with the street will carry higher rents than those that require a customer to cross a plaza—or step up—to get to them. (On the other hand, a bank might consider a plaza location in a new building far superior to space in an older building flush with the street.) Proximity to transportation matters greatly. "So does your neighbor," says Aug. "If you're next door to Zabar's, you'll pay a lot more than if you're a few blocks away." Some landlords will discount the rent for customers whom they consider prestigious tenants.



NEW YORK
LANDLORDS

They're formidable; that's why you must hire a lawyer who specializes in commercial real estate and learn to be a canny negotiator.

These estimates reflect the average asking prices, not the final, negotiated prices, Aug emphasizes. And the point is, this is a good time to negotiate. "The market has dropped considerably in the last few months," Aug says. "It hasn't fallen through the floor, but landlords are more willing to negotiate today."

Approximate yearly costs per square foot for areas of 1,500 square feet and above: *Madison Avenue* in the Forties and Fifties, $100; in the Sixties and Seventies, $150 to $200; in the Eighties and Nineties, $100. *Fifth Avenue* from 33rd to 42nd Street, $100; from 42nd to 59th Street, $250 to $300.

Midtown side streets, from 42nd to 55th Street, from Second Avenue to Sixth Avenue, $50 to $75; *Lexington Avenue to Sixth Avenue,* from 42nd to 57th Street, $75; *Lexington Avenue* in the Seventies and Eighties, $70; *Third Avenue* in the Sixties, $100; in the Seventies, $75; in the Eighties, $50 to $60; *First and Second Avenues* in the Sixties, Seventies, and Eighties, $50; *Chelsea* (Seventh Avenue from 14th to 23rd Street and Eighth Avenue from 14th to 23rd Street), $50; *Broadway* in the Seventies and Eighties, $75 to $100; *Columbus Avenue* in the Seventies, $100 to $150; *Amsterdam Avenue* in the Seventies, $50 to $75.

For areas of up to 1,500 square feet: *Madison Avenue* in the Forties, $100; in the Fifties, $150; in the Sixties and Seventies, $150 to $200; in the Eighties and Nineties, $100. *Fifth Avenue* from 33rd to 42nd Street, $125; from 42nd to 50th Street, $175; from 51st to 59th Street, $300.

Midtown side streets (same as those listed above), $60 to $90; *Lexington Avenue to Sixth Avenue,* from 42nd to 57th Street, $50 to $70; *Lexington Avenue* in the Sixties, $125; in the Seventies and Eighties, $70; *Third Avenue* in the Seventies, $100; in the Eighties, $75; *First and Second Avenues* in the Sixties, Seventies, and Eighties, $60 to $70; *Chelsea* (Seventh Avenue from 14th to 23rd Street and Eighth Avenue from 14th to 23rd Street), $55; *Broadway* in the Seventies and Eighties, $100; *Columbus Avenue* in the Seventies, $125; *Amsterdam Avenue* in the Seventies, $60 to $75.

"I'M CONSTANTLY AMAZED AT HOW unprepared people are to hear what construction costs," says Craig Logan Jackson, who has been designing interiors in New York City for over ten years. Those costs will run about $90 per square foot, he says, and adds that "contractors, like landlords, are apt to charge according to the location of your space. And people don't realize that a minimalist look can be just as costly as something ornate." Still, he points out, "New York City is on the cutting edge of retail; that's why good store design is as important as a good business plan."

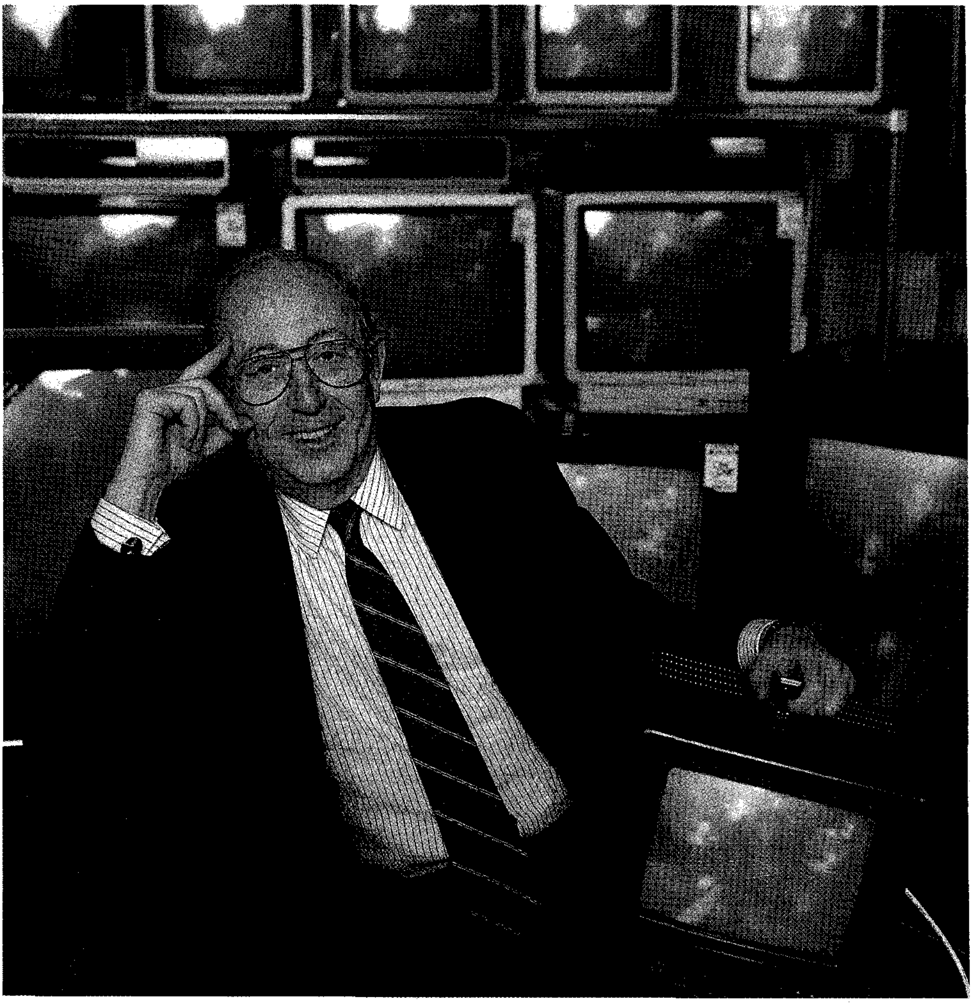
Peri Wolfman and her husband set out to decorate their downtown store with pine furniture and white walls for "an uncluttered, no-color, California-style look." Though their space needed some improvements, nothing grand was attempted; still, their simple project ran 20 percent over the estimates.

To design Portantina, a store specializing in

Venetian velvet clothing, accessories, and decorative arts (886 Madison Avenue, at 72nd Street), Barbara Bergreen selected architects of the highest caliber; they chose the contractors. "The result was magnificent," Bergreen says, "but ended up costing more than double the original estimates and taking six months to complete."

Some entrepreneurs have the savvy and the nerve to come up with the design themselves. "I avoided using general contractors," says Nach Waxman. "I used local contractors and worked from my own design." But Waxman, too, was searching for a look: "I wanted the store to be warm, oaky, and comfortable—as far away from high tech as possible." He found an ingenious solution: He went to a shelving company and negotiated a deal that made his store a showplace for the company's products. "That way I got a good price and I came in under my budget," he says.

For his first store, on West Broadway, David Sanders acted as his own designer and general contractor. "I pretty much stuck to my budget. I worked out time and materials deals with my contractors and used only a filing architect," he says. For his Madison Avenue store, he hired an architect.



KENNETH TILLMAN, OF S&S SOUND CITY.

Here are some pointers that apply to entrepreneurs planning to open any kind of store: If you are going to do your own design, look for a filing architect (one who initials the plans to affirm that they meet city codes) who is, as Jackson puts it, "like your high-school science teacher. You really want someone who wears a shirt-pocket protector and carries a slide rule—a really square guy."

Don't use the contractor that your architect recommends. You want your architect to be in a position to check up on the contractor's work. Order good materials and keep an eye on the materials actually being used. Your architect may not be able to supervise all the time; if he can't be there, *you* must. Keep a journal and record what time workers show up, how long they work, how long they take for lunch breaks, and when they leave. Jackson agrees that either the designer, the architect, or the owner must be there all the time. "You can give a contractor the greatest drawing and he'll still put a molding on upside down," he complains.

Craig Logan Jackson and Roger Cumming, of Armstrong Cumming Architects, advise fledgling entrepreneurs to ask themselves the following questions before construction begins:

(1) What is the zoning for the space; which regulations must I comply with?

(2) Is the space fireproof? How will this affect my insurance? Are there working sprinklers installed in the right places?

(3) Is there a building master plan for future façade, front signage, and exterior improvements? If this is a landmark building, how is the façade affected by the preservation laws? Is an awning permitted?

(4) Must the building's preferred tradesmen be used during construction?

(5) Do the fixtures installed and improvements made become the landlord's property at the end of the lease? If I install air-conditioning, can I take it with me when I move? Must the premises be restored to the original condition at my expense when the lease expires?

(6) Can the air-conditioning compressor be placed in a remote location, and if it is, will the noise disturb my neighbors?

(7) What are the landlord-supplied amenities? Will he take care of sidewalk sweeping and snow shoveling? Is there an elevator operator? Do tenants have 24-hour access to the building?

(8) Does the sidewalk drain properly after a heavy rain? Is the waterproofing intact where the exterior of the building meets the sidewalk? Are there leaks in my basement space?

(9) Will heat be provided after hours?

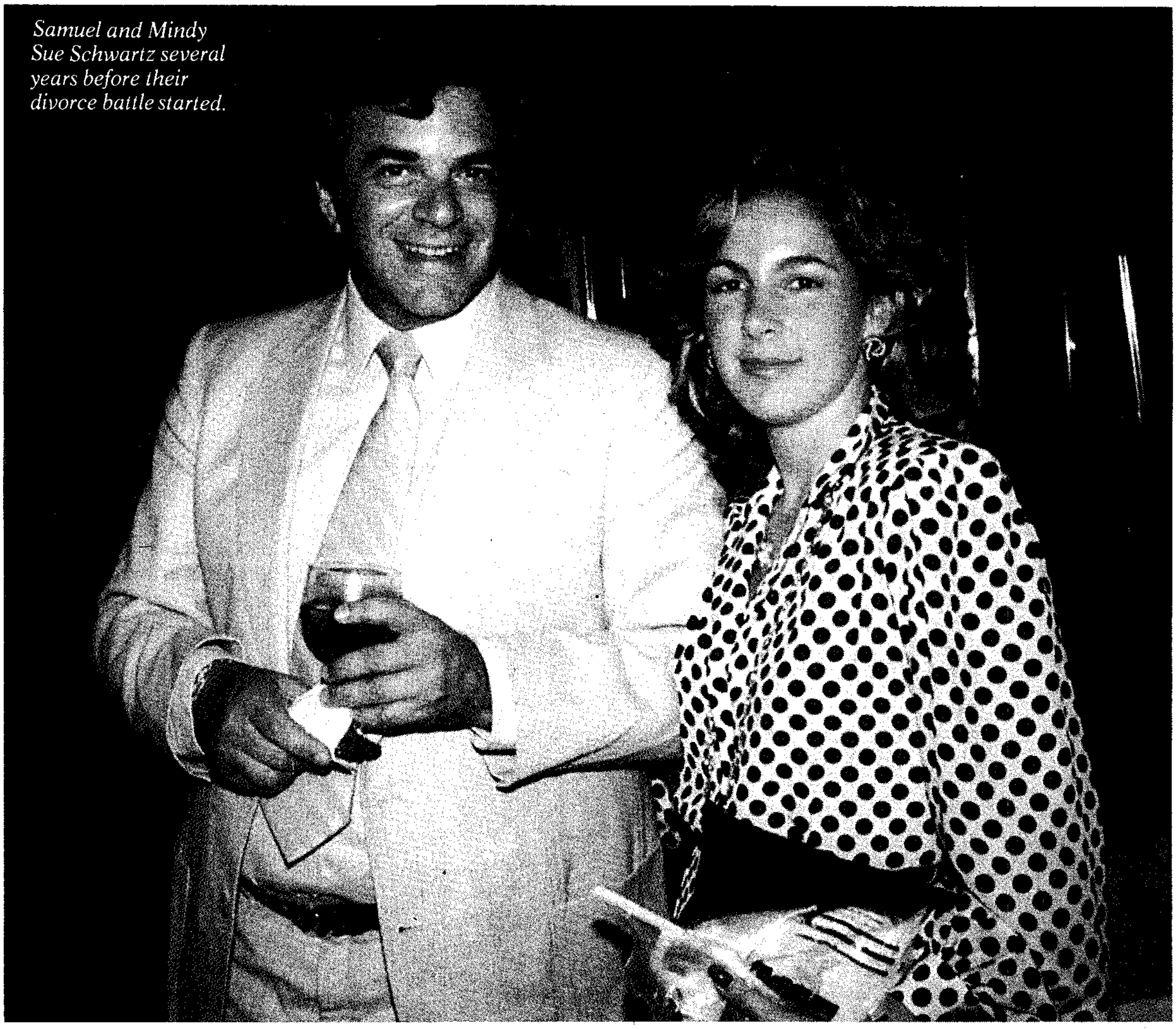
(10) Does the existing system offer enough amperage for my electrical and air-conditioning needs?

(11) Does the lease let me add more space by installing a mezzanine? How will that affect the square footage, sprinkler system, and insurance?

This is the first of a two-part article. Next week: Advice on devising a business plan, getting financing, and dealing with the public. ■

Take more space than you think you need; most fledglings are too conservative.

BLOOD AND MONEY



Samuel and Mindy Sue Schwartz several years before their divorce battle started.

Contact Press Images

BY MICHAEL RYAN

THE UNSOLVED MURDER OF A LONG ISLAND WOMAN LEADS TO A NOVEL SUIT AGAINST HER HUSBAND

DURING THE LAST SUMMER OF her life, Mindy Sue Schwartz was a prisoner in her own home. Of course, the great house at 130 Woodmere Boulevard South in Woodmere, Long Island, was no penitentiary. With its white columns, its large pool, its formal garden strewn with statuary, the brick-walled estate stood out even in the opulent neighborhood. But for 31-year-old Mindy, the place was frightening.

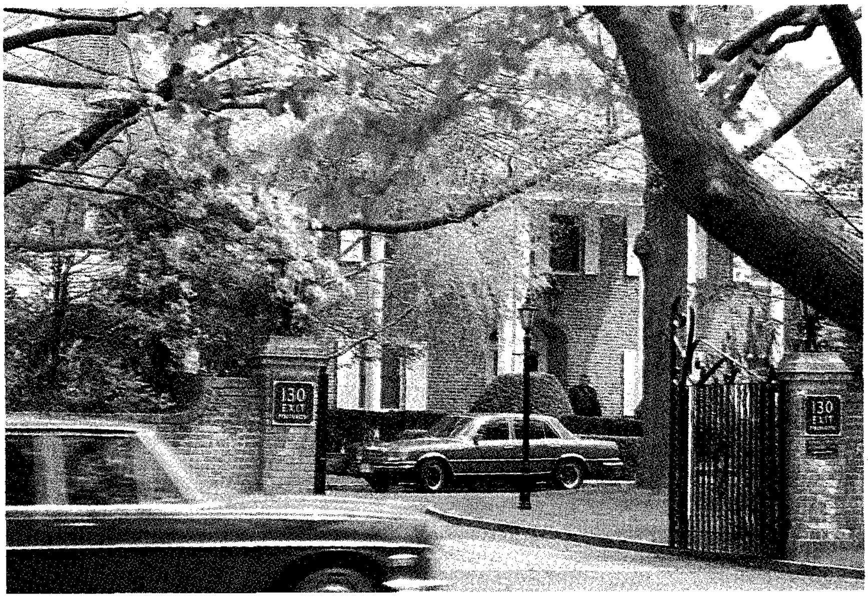
The home and its five-acre wooded plot belonged to Mindy's husband, Samuel Schwartz. After they separated, Mindy's divorce battle with Sam, then 48, turned bitter. She stayed in the house, but he dismissed her live-in maid, leaving Mindy alone. She told the divorce court that she had found threatening notes, with messages like DIE, scattered around the house. She claimed that her husband had ordered her to turn off the outside lights, had halted the installation of a burglar-alarm system, and had distributed house keys to one or more people. Once, according to her father, a strange man had wandered into her bedroom in the middle of the night.

Every evening when Mindy came home during that summer of 1985, she entered the great house nervously, walked up the winding central staircase, and let herself into the master bedroom, with its adjoining office and bath. Then she closed the bedroom door and locked it with the dead bolt she had ordered installed.

Alone in her luxurious prison, Mindy craved companionship. Her telephone bill for August came to over $500. In one call, she talked to a friend about her plans to open a travel service. She spoke excitedly of a future in which she would be free to move around and lead a more normal life. She complained about the boredom of long evenings with nothing to do. "The brain is still working until midnight," she confided. But for now, her brain had nothing to work on except her divorce suit.

One morning in August, Mindy dressed for a visit to the Vertical Club, on East 61st Street. Going to the club had become a ritual for her, part of a self-improvement plan that helped cheer her during the long, depressing divorce. She had once weighed as much as 130 pounds, but after a diet the previous winter, she was down to about 100, and she was determined to stay there. She put on a polo shirt, a pair of shorts, and sneakers. She walked to the door of her bedroom, past the wide-screen television and the cream-and-gold knockoff Louis XIV cabinet that contained her state-of-the-art audio system. She unlocked the dead bolt and opened the door. Then, as a Nassau County homicide detective put it, she met up with someone who "wanted her very dead."

While the divorce dragged on, Mindy lived as a virtual prisoner in the great house. Her body was found in the doorway of her bedroom.



THE WOODMERE MANSION (WITH SAM SCHWARTZ IN FRONT).

THE MURDER OF MINDY SUE Schwartz remains unsolved. Almost from the moment the crime was discovered, her estranged husband was a suspect. Sam Schwartz is an heir to one of the biggest fortunes in that Long Island pocket of wealth known as the Five Towns. Mindy's lawyer, Elliot Samuelson, estimates his net worth at $21 million—which the lawyer thinks is $9 million more than he was worth when he married Mindy, in 1978.

That $9-million figure is significant, because under New York's equitable-distribution divorce law, each spouse in a divorce is usually entitled to a fair share of what has come into the marriage since the wedding. Had the divorce gone through, Mindy might have been entitled to part of the $9 million. Her murder seemingly closed out that possibility, since the law has long held that divorce actions die with the death of one spouse.

Sam Schwartz, through his lawyer, vigorously denies any connection to the murder of his wife. To this day, after almost two years of police work, neither Schwartz nor anyone else has been charged; indeed, the police admit they are not even close to making an arrest in the case.

Yet the question of Sam Schwartz's culpability may come to trial after all—though Schwartz's fortune, not his freedom, will be at stake. Mindy's father, Kalman Kenneth Sperber, the temporary administrator of her estate, is suing Schwartz in a case that could break legal ground. Though he thus far provides no hard evidence in his suit, Sperber claims that Schwartz "caused . . . or contributed to the cause" of Mindy's death. Citing the ancient common-law doctrine that a wrongdoer must not be allowed to profit from his misdeed, Sperber argues that Mindy's estate should get the money she would have been awarded had the divorce gone through. His argument, reduced to its essentials, could be a moral drawn from a detective novel: It shouldn't be cheaper to do in your wife than to divorce her.

So far, Sperber's legal attack on his son-in-law has been partially successful. A judge has given him permission to try to prove Schwartz's connection to the murder. Appeals are under way, and the matter is far from settled. And even if Sperber's case does go to trial, the mystery may only deepen, since the case would be heard in civil court, where the standard of proof is easier than in criminal court. In other words, Sperber could win his suit without proving beyond a reasonable doubt that Schwartz had anything to do with Mindy's death.

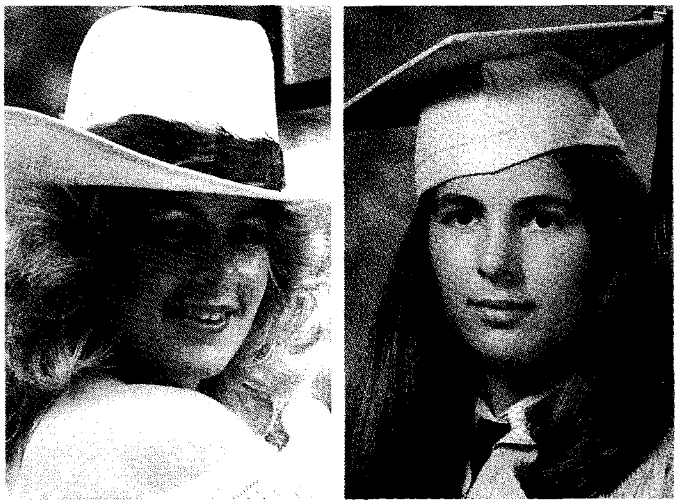
Sam Schwartz, who is now living in the Woodmere mansion again, won't comment. In an affidavit a year ago, however, he had this to say about the case that's been brought against him: "I can think of no greater libel than to be unjustly accused of such a crime."

PHOTOGRAPHED BY ALON REININGER

SCHWARTZ HAD INSISTED THAT MINDY SIGN A ONE-SIDED PRENUPTIAL AGREEMENT, BUT IT NEVER TOOK EFFECT.

LONG ISLAND'S SO-CALLED Five Towns—Hewlett, Woodmere, Cedarhurst, Lawrence, and Inwood—make up an area of affluence, conspicuously displayed. Located rather incongruously beside the Rockaways, the Five Towns are also situated under a Kennedy-airport approach path, so within the great homes, the bone china, the sterling-silver tea sets, the crystal chandeliers are constantly being rattled by arriving jets. The area has about it an air of Beverly Hills East. Fur shops dot the shopping districts. Mercedeses and Jaguars clog the streets. One local resident reports that he sent his children to a less prestigious summer camp simply to keep them away from "Five Towns kids." "We looked at some Five Towns camps, and the kids were showing up there with twenty different outfits, ten pairs of shoes," he recalls. "The bunks were jammed with clothing."

Mindy Sperber had grown up in Five Towns comfort, but Sam Schwartz was heir to a heating-oil fortune.


PARTYING AT ABOUT 28; HIGH-SCHOOL GRADUATION.

Sam Schwartz, a formidable man about six feet tall whose weight has approached 300 pounds, grew up in the big house on Woodmere Boulevard. His family owned Paragon Oil, a heating-oil business well known on Long Island. After his father and uncle sold the company to Texaco, Sam, along with his brother and sister, acquired a sizable fortune. Sam had an ego to match. "I was born into one of the best families of the Five Towns area," he said in one affidavit. "I inherited quite a bit more than the [Woodmere] house, including a business acumen which enabled me to become a millionaire long before my current marriage."

After attending military school, Temple University, Columbia business school, and New York Law School, he became a successful businessman in his own right. His company, Columbia Classics of Cedarhurst, deals in vintage automobiles. Along the way, Sam married and divorced. His first wife and two children moved to Manhattan.

The Five Towns contain no poverty to speak of, but there are obvious striations of social class. In his testimony in the divorce action, Sam made frequent churlish references to his wife's lower station in the world. Mindy Sperber grew up in Cedarhurst, the daughter of a product manager for Allied Stores, whom Sam on occasion referred to as "a dockworker." By most people's standards, Mindy's family was affluent. They drove around in a Cadillac, for example, and her father, Ken, and her mother, Zelda, always provided their daughter and her two brothers with education, travel, and the appropriate amenities of Five Towns life.

"Mindy was always well dressed," Ken Sperber recalls. "Her mother used to buy her these pretty little dresses. She went into some of the best dress stores in the Five Towns. She did not wear cheap clothes."

Even when she was a child, Mindy's great love was dance. "She started to take dance lessons as a young girl, four or five years of age," her father remembers. "She took to it like a duck to water. After six or seven years, she started teaching, as a student teacher. If we were up at the Concord, she would get up onstage with the entertainers. A case in point was Nipsey Russell. She got up onstage and stayed onstage with him, dancing, for about twenty minutes. I remember him saying, 'Are you sure this kid's white?' "

She attended Lawrence High School, then dropped out of C. W. Post. "She loved to travel," Sperber says. "When she was about 20 or 21 years old, she went to Israel. We had an auto mechanic at the time who was building a house on a hill in a village in Greece. He told her she could stay there whenever she was in Greece, and she took him up on it. She wanted to see a little more of the world. Then she went to London. She had done a lot of traveling by the time she got married."

She had also established herself in business. Mindy's Dance Studio was located in a block of Central Avenue in Cedarhurst that included a kosher deli and a children's-clothing store. Her friends say Mindy was a good teacher, concerned about her dance students and socially conscious enough to offer free lessons to elderly patients at local hospitals. Still, the studio was a marginal operation. On paper, it lost $947 in 1984, and $5,337 in 1985, the year she died.

NONE OF HER friends remember how she first met Sam Schwartz, but everyone agrees that her marriage propelled her into a different economic realm. Sam's net worth when they married was around $12 million. Their divorce papers show that he owned not only the mansion in Woodmere but a beach house and a condominium in Atlantic Beach, a home in Fort Lauderdale, several buildings in Cedarhurst, a portfolio of securities that included 45,000 shares of Texaco, and an inventory of automobiles that included eight Rolls-Royces and Bentleys, more than twenty Mercedeses, a Ferrari, and a Duesenberg.

When Mindy married Schwartz, he placed at her disposal a Mercedes 450 SL (whether he actually gave it to her has become a matter of legal dispute). In the course of their marriage, he also gave her jewels, lavish vacations, and the assorted high-priced gewgaws that go with the life of the Woodmere gentry. "I have been showered incessantly with gifts from my husband, including jewels from Cartier and Gucci, dresses from Roberta di Camerino . . . shoes from Ferragamo, leather goods from Vuitton and Fendi," Mindy told the court during her divorce proceeding. By getting together with Sam, Mindy was entering the world of the superrich—but only as a visitor.

For a time, the marriage seemed happy, and they lived extremely well, vacationing at some of the fanciest spots in Europe and entertaining lavishly at home.

MINDY SAMS CABARET

A PARTY IN THE BACKYARD OF THE WOODMERE MANSION.

AT THE END OF HIS first marriage, in 1975, Sam had made a costly settlement with his wife. Now, as he contemplated another marriage, he wanted to avoid a repeat of that scenario. He hired the firm of Phillips, Nizer, Benjamin, Krim & Ballon—which had represented him in his first divorce—to draft a prenuptial agreement. The document was breathtaking in its scope—almost everything worked to Mindy's detriment and Sam's advantage. The agreement said that if Sam died while still married to and living with Mindy, she would be entitled to $100,000 for each year of marriage, up to a maximum of $700,000. If the marriage ended in divorce, she could collect $5,000 for every two years of marriage, to a maximum of $25,000—unless she were guilty of "marital misconduct." In that case, she could collect nothing, though under the agreement, Sam would not be penalized for any such misconduct.

Despite the document's one-sidedness, Mindy agreed to sign it. "She really loved the guy," says one friend.

One clause, however, said that the agreement would be void if Sam and Mindy didn't marry before July 1, 1978. Exactly a month before that day, the lovers signed the document in a departure lounge at Kennedy airport, where they were preparing for a European tour. Elliot Samuelson says that Schwartz had told Mindy that they would be married by the captain of the *Queen Elizabeth 2* during their return trip to New York in late June.

Mindy was apparently unaware that a marriage performed by the captain of a cruise vessel on the high seas is valid in the movies, but not in real life. They took the trip—which Mindy said was to be a honeymoon—but they didn't get married. The cutoff date for the prenuptial agreement came and went; friends and family wondered whether a marriage would ever take place. Then, quite suddenly, Sam and Mindy traveled to Elkton, Maryland, where they were married on October 23, 1978. It was a spur-of-the-moment decision—Maryland is one of the few eastern states without substantial requirements for advance licensing.

THE SCHWARTZ MARRIAGE seemed to proceed happily for several years. Sam and Mindy vacationed together and threw lavish parties on the back lawn of their home. "They looked happy," says a neighbor. "They went to parties at the [Woodmere] country club. Some of his first wife's friends said nasty things about her, but she was pretty much accepted."

Court papers show that they lived extremely well. When traveling, they stayed at the Grosvenor House in London, the Hôtel du Cap in Cap d'Antibes, the Excelsior in Rome, and the Gritti Palace in Venice. The *QE2* and the Concorde were their common carriers, and they dined at such places as Paul Bocuse's restaurant in Lyons.

But the tension between them soon became evident; by the early eighties, there were allegations of violence. Once, according to Mindy's father, Sam stomped off and abandoned her at a party at the club; she had to call her parents to get a ride home through a driving rainstorm. Her father said in an affidavit that Mindy claimed Sam had threatened her life and had beaten her three or four times, "kicking and punching her about her head and body, pulling her hair and pushing her against the wall."

Joanne Bey, an instructor at Mindy's studio, said in court papers that once, in October 1982, "Sam stormed into the studio shouting and screaming. He charged across the room in front of several students and the parent of a student. Sam began to struggle with Mindy, pulled her across the desk, and struck her across the head and shoulders and wrestled with her and attempted to take her dance bag. . . . Mindy grasped the dance bag, shouting, 'call the police,' and ran for safety to the cleaners next door. Sam ran out after her. Sam was so angry, it appeared that if he had a chance he would have killed her."

In August 1983, according to Lillian Mollo, another instructor at Mindy's studio, Sam staged another loud scene, this time at the home on Woodmere Boulevard, where he was still, at least technically, living with his wife: "Sam entered the living room and broke into a tirade, screaming and yelling like a lunatic that the air-conditioning had been turned on. He also degraded Mindy and shouted obscenities in front of us because she brought her business associates into his home."

Mollo's affidavit went on to claim that a "woman named Chris entered the house carrying a bottle of club soda, si-

"OUR FRIENDS CONSTANTLY ASK, 'WHY'S *SHE* DRIVING THE MERCEDES, NOT YOU?'" MINDY SAID IN ONE DOCUMENT.

dled up next to Sam's shoulder, and said, 'Sammy, let's go.' They proceeded to go up to the bedroom. It appeared that they were very cozy and had returned to the house for an afternoon of fun. When they went upstairs and entered the bedroom, Mindy requested that Sam get the woman, Chris, out of her home. Sam refused and feigned illness.... Apparently, his earlier tirade was intended to cause us to leave the house."

Sam's version of both incidents is substantially different. In the dance-studio altercation, he claimed in court papers, he was merely trying to retrieve a dance bag in which his wife had hidden the passport he needed for an upcoming business trip to Europe; he denies hitting her. In the fracas at Woodmere Boulevard, he said that he took sick at work and was helped home by his assistant, Christine Falbo, and that his wife refused to care for him despite his debilitating but unspecified illness. Schwartz further claimed that his marriage to Mindy began to deteriorate when he discovered that she was an alcoholic and a drug addict. Nassau County investigators do not accept his charges about Mindy's abuse of drugs and alcohol.

By 1983, the quarrels and the general bitterness of the marriage were too much for Mindy. She filed for divorce. Samuelson, her lawyer, says that Sam asked for a reconciliation, and she agreed to try, but the attempt failed and she filed again, in 1984. "I never know when my husband will throw himself into a raging fit of anger and terrorize me," she said in an affidavit. "He has a violent and uncontrollable temper." There were other supposed provocations. She was "humiliated" in the presence of old family friends and members of her card group when Sam disappeared for days at a time and missed a bar mitzvah and a dinner engagement at the country club, she told the court. And Sam's relationship with Christine Falbo was an embarrassment.

Sam and Chris were having an affair—a fact that Sam admitted under preliminary questioning during a dispute over the administration of Mindy's estate.

"In 1983, did you ever have sexual intercourse with Christine Falbo?" Samuelson asked Schwartz in one out-of-court examination.

"Yes," Schwartz answered.

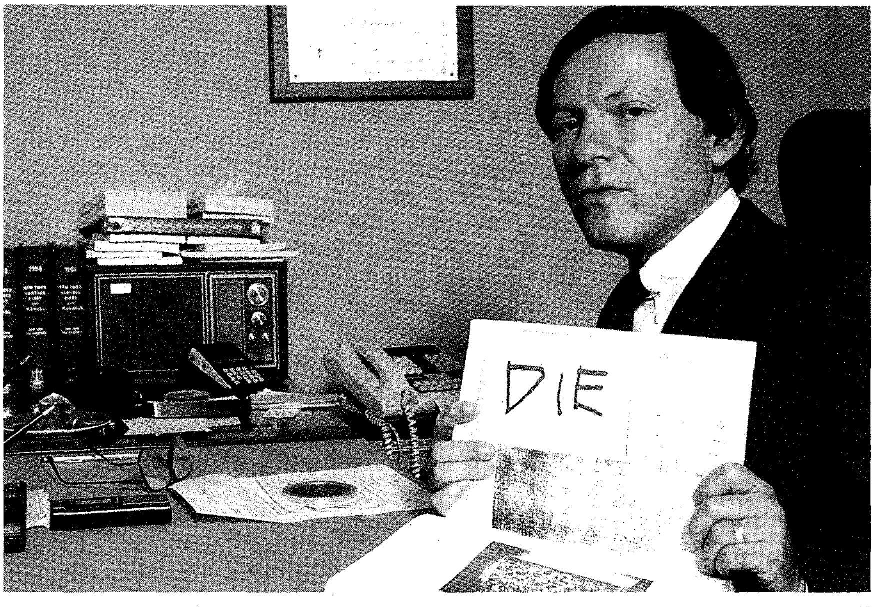
"How many occasions?"

"Twelve."

"Twelve occasions?"

"Yes, maybe thirteen. I'm not sure."

"She was a brave girl," says lawyer Elliot Samuelson, "but I think when that guy walked in the house into her bedroom, it kind of spooked her."



SAMUELSON WITH A NOTE FOUND IN THE HOUSE.

Later, Schwartz was asked about a 1985 trip to Europe.

"Where did you have sexual intercourse with Christine Falbo?"

"Hotel rooms in West Germany, Switzerland, Italy, Lisbon, Madeira... London, Southampton... Dublin, Killarney, Cork, Paris. I can't remember the other places."

Samuelson won a court order requiring Sam to pay $2,000 per week in support—a record for a five-year childless marriage in Nassau County, the lawyer claims. Sam's refusal to pay kept Samuelson's law firm running to State Supreme Court for a series of judgments that proved difficult to collect.

THE DIVORCE ACTION BROUGHT a shift in circumstances for Sam. A few years earlier, he had leased an apartment at the North Shore Towers on Grand Central Parkway in Floral Park, where he and Christine Falbo spent evenings together. Now, as the divorce proceedings dragged on, he was faced with the prospect of living in this rented flat while Mindy occupied the seigneurial manse. He didn't make life easy for her, dismissing the full-time maid and falling far behind in support payments. Still, Sam was legally unable to dislodge his estranged wife from the family home.

At one point, Sam tried to rely on the prenuptial agreement to prevent Mindy from collecting a share of his estate. Although they hadn't been married by the cutoff date, Sam argued that the agreement was still valid; he had failed to understand the deadline, he claimed, and signed the agreement in good faith. After a two-week trial in 1984, a State Supreme Court justice in Nassau dismissed his contention and ordered that the divorce suit proceed. Even if he accepted Sam's statement that he didn't understand the agreement—and a misunderstanding was unlikely given Sam's education, the judge said—the court ruled that the agreement could not stand; the benefits it provided Mindy were so parsimonious as to defy equity.

Under New York's 1980 equitable-distribution statute, spouses in a divorce are entitled to the property they brought into a marriage, plus a share of the property that was accumulated between the wedding and the moment the motion for divorce was filed. For much of 1985, Samuelson, acting for Mindy, tried to get an accounting of Sam's assets; Schwartz balked. Finally, in August, Samuelson won an order compelling Sam to appear before a special master for an audit of his property. It began to seem that Mindy would get her share at last.

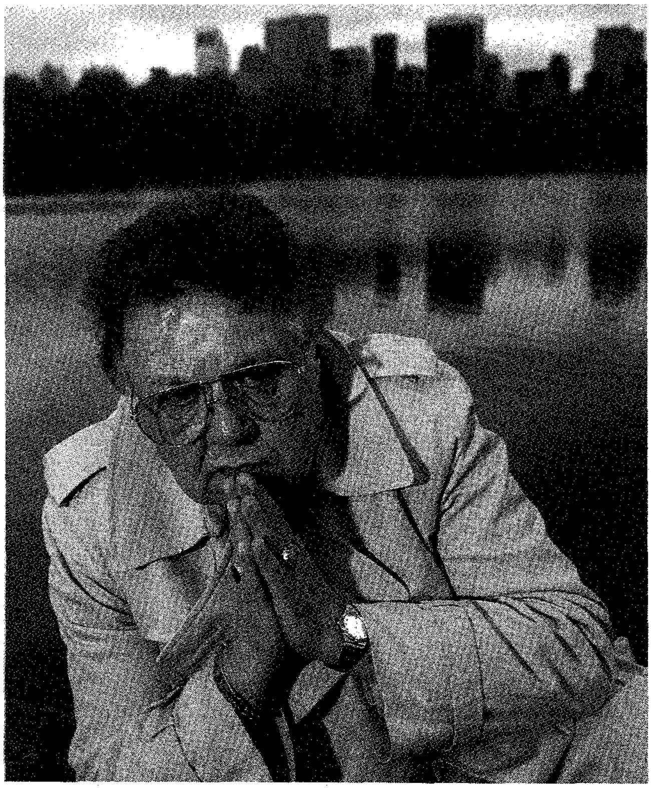
Mindy, meanwhile, made it clear that she thought her share should be considerable. Though not born to the top rung in the Five Towns, she'd clearly grown accustomed to living as if she had been. In court papers, she claimed that her vacation expenses alone amounted to $100,000 a year. She came up with a list of furs, china, jewelry, and *objets d'art* that she claimed as part of the marital property, and she maintained that her husband had taken her Blackglama mink and her Mercedes 450 SL. She complained to the court that she was reduced to driving a Chrysler Le Baron while Christine Falbo was driving a Mercedes around the Five Towns. "My vehicle was a convertible, fully equipped with two tops, European headlamps, AM-FM stereo radio, power windows, clock, air-conditioning, heating, and the works," Mindy said. "Our friends constantly ask, 'Why is *she* driving the Mercedes, not you?' "

Her affidavit continued: "My husband has virtually left me destitute and penniless and has forced me to humiliate myself by having to beg and borrow money from my family to exist."

Of course, Mindy still ived in the Woodmere Bouevard home. But a number of Sam's employees had keys o the house and legitimate reasons to visit—Sam used he manor's capacious garages to store some of his inventory, for example. Throughout the irst months of 1985, however, Mindy reported that people she didn't know were howing up there. Once, she said, she was awakened by a strange man who enered her bedroom at night and stared at her before leaving without a word. Another time, she found a crude device in he basement designed to tape her telephone conversations. And she began to discover the threatening notes. Besides DIE, they contained such messages as LEAVE ME ALONE I WANT TO BE HAPPY HAVE TOO MUCH TO GIVE; ALCHY AND DRUG ADDICT,THAT'S YOU; and SICK SICK SICK SICK SICK SICK.

Soon, Mindy began locking herself in at night. "She was a brave girl," Samuelson says. "But I think when that guy walked in the house into her bedroom, it kind of spooked her."

Frustrated by the apparent lack of progress in the police investigation, Mindy's father sought a new tack.



KEN SPERBER, MINDY'S FATHER.

MINDY'S FRIENDS AND FAMily at first weren't too concerned when they stopped hearing from her in August. She didn't go to the studio every day in the slow season, and besides, throughout her years with Sam, she had been known to take off at a moment's notice for trips to places that ranged from Atlantic City to Europe. What's more, she had spoken of visiting friends in Florida or of going to Saratoga. It was August 26 when Zelda Sperber finally assembled two of her daughter's friends and a locksmith, called the police, and went to 130 Woodmere Boulevard South.

The policeman entered first and found Mindy. She had been shot with a .22-caliber pistol. One shot, fired from a distance, passed straight through her heart. Three others, at close range, entered Mindy's head. "Any one of those shots was a killer," says Martin Alger, a Nassau County homicide detective.

The normal procedures of a criminal investigation came into play. Investigators dusted the area for prints, gathered forensic evidence, ordered an autopsy. Detectives started interviewing friends, associates, neighbors, and acquaintances of the murder victim. But no leads turned up. In the air-conditioned cocoons of Woodmere, nobody had noticed anything unusual, let alone heard gunshots.

Meanwhile, Sam Schwartz was proving to be a limited source of information. "We have spoken to him twice," Alger says. The day Mindy's body was discovered, Sam presented himself for a police interview accompanied by four lawyers, Alger recalls. Two days later, Alger went to a lawyer's office in Mineola to talk to Schwartz again; two lawyers were present. Alger says that his meetings with Schwartz were unsatisfactory: "Sam did not do any great amount of talking. [The lawyers] kind of kept Sam quiet."

On one subject, however, Sam was quite forthcoming. "He sought to have me understand some of Mindy's bad qualities," says Alger. "Or what he felt were her bad qualities. Of course, anyone who was friendly with Sam will tell you the same thing: He always makes clear what Mindy's shortfalls were, what her problems were. He said she drank too much, that she took pills, that she would get drunk and embarrass him in front of people. He said he couldn't specifically prove it, but she may have been seeing other men. He really tries to cut her up."

The police worked diligently, interviewing more than a hundred people from New York, Florida, Europe, and other places. Schwartz voluntarily gave investigators two .22-caliber pistols he owned; neither was the murder weapon. By the end of 1985, the case seemed to be at an impasse.

LATE THAT YEAR, SCHWARTZ applied to the Nassau County Surrogate's Court for appointment as administrator of his wife's estate. Since Mindy had died without a will, the first $25,000 of her estate—what there was of it—would go to her surviving spouse; the rest would be divided equally between her husband and her parents. The Wood-

UNDER QUESTIONING BY SPERBER'S LAWYER, SCHWARTZ HAS INVOKED THE FIFTH AMENDMENT FIFTEEN TIMES.

mere mansion by then was back in Schwartz's hands.

Ken Sperber, meanwhile, had watched his family reel with grief. Frustrated by the lack of progress in the investigation, he went to Elliot Samuelson and asked the lawyer to find some way to use the civil law to help track down Mindy's killer.

Samuelson began by going to Nassau County Surrogate's Court—the court that handles wills and estates—and filing a petition on behalf of Ken Sperber, asking that Mindy's father, not her husband, be made temporary administrator of her estate. In a normal case, the surviving spouse is usually appointed administrator, but Samuelson argued that this was far from a normal situation. Early last year, Surrogate C. Raymond Radigan ruled for Sperber. Then, in his capacity as temporary administrator, Ken Sperber sued Samuel Schwartz for the share of the marital estate that would have been his daughter's had she lived until a divorce was granted.

NO SUIT LIKE THIS HAS EVER been filed in New York; however it is decided, the case will break important new ground. Basically, Samuelson cites two major claims: first, that under the equitable-distribution law, Mindy's share is a property right, and thus, with her death, it should pass to her estate. In support of his argument, Samuelson cites the signing memorandum drafted by then-governor Hugh Carey when he endorsed the equitable-distribution bill in 1980. Carey explicitly compared the marriage partnership to an economic partnership—and in economic partnerships, property rights don't evaporate when a partner dies. In addition, Samuelson points to two divorce cases decided by the State Court of Appeals last year in which the court made the same comparison.

Under his second claim, Samuelson argues that the evidence suggests that Sam has a connection, either by "omission, commission, or negligence" with his wife's death. Since a wrongdoer may not profit from his misdeed, Samuelson argues, if the court finds that Sam had anything to do with Mindy's murder—even, for example, by not protecting the house from intruders—it should preserve Mindy's marital share.

Schwartz's lawyer, Richard Schure, vigorously opposes Sperber's suit. He argues that it's well established in the law that death terminates a divorce action; the entire issue is moot. Furthermore, Schure says, there is no evidence that Schwartz had anything to do with Mindy's death. Even if the murder were the indirect result of lack of lighting or burglar alarms, Schwartz owed no "duty of care" to Mindy.

LAST FALL, SURROGATE RADIGAN rejected Samuelson's first argument: Mindy's rights under the equitable-distribution law died when she did, he ruled. But he surprised many lawyers by accepting the second argument, carving out an exception to the general rule, and saying that Mindy's estate could claim her marital share if Samuelson could demonstrate that Sam was culpable in her death.

Both sides have appealed—Samuelson to reinstate his first cause of action, Schure to knock out the second. The State Supreme Court's appellate division will hear arguments later this year.

Divorce lawyers are watching the proceeding closely. "As I understand it, an action for divorce always abates with the death of one of the parties," says Julia Perles, the Phillips, Nizer senior partner who was a prime mover in the adoption of the equitable-distribution law—and who, coincidentally, represented Sam Schwartz in his first divorce.

Paul Ivan Birzon, the Buffalo lawyer who is president of the New York Chapter of the American Academy of Matrimonial Lawyers, agrees, but adds that the courts are likely to allow a trial on the issue of Sam's possible connection to the murder. "The object of the statute is to do equity," he says. "There is no stronger principle in equity than that a wrongdoer cannot profit as a result of wrongdoing." Indeed, Samuelson will likely argue in his appellate brief that allowing a spouse's marital share to die when the spouse does could act almost as an inducement to murder.

Last September, Surrogate Radigan ordered the Nassau County Police to turn over their files on the murder to him. So far, he has refused to let Samuelson inspect the records directly, but lawyers for both sides have learned from the surrogate that a palm print, perhaps belonging to the murderer, was found near the corpse. In April, Radigan granted a motion by Samuelson to compel Schwartz to give palm-print samples for comparison with the prints at the scene, and to give handwriting samples for comparison with the threatening notes Mindy found in the house.

A lawyer for Schwartz is filing an appeal to those orders. Of course, under the Fifth Amendment, Schwartz cannot be compelled to incriminate himself, so the question of turning over handwriting and print samples may be litigated extensively. (The Fourth Amendment's prohibition on unreasonable search and seizure may also be involved.) Already, Schwartz has invoked the Fifth Amendment fifteen times when asked by Samuelson about the circumstances of Mindy's death. Christine Falbo has also invoked the Fifth Amendment under similar questioning.

In a criminal trial, when a defendant takes the Fifth, the prosecutor can't comment or try to get the jury or judge to draw a negative implication. The defendant is supposed to be able to exercise the right against self-incrimination freely, without any repercussions. In a civil case, however, taking the Fifth Amendment automatically creates an adverse presumption. When *Sperber* v. *Schwartz* comes to trial, Samuelson can be counted on to hammer home the fact that Sam has taken the Fifth.

In a criminal trial, the prosecution must prove the defendant guilty beyond a reasonable doubt. In New York State civil trials, the standard is a preponderance of the evidence. If Samuelson can demonstrate to Surrogate Radigan a strong probability that Sam Schwartz had something to do with his wife's murder, he may win his case.

BUT AT MOST, SUCH A RULING would say only that the evidence favors Sam's guilt—not that he was guilty according to standards of American justice. Nobody claims to have proof beyond a reasonable doubt that Sam—or anybody else, for that matter—murdered Mindy. Even if the palm print belongs to Schwartz, even if the handwriting on the notes proves to be his, "that's not enough to go out and throw handcuffs on Sam Schwartz," Detective Alger says. "What Elliot is doing is building a preponderance of evidence. But 'beyond a reasonable doubt' is a lot more than 'preponderance.'"

After almost two years of interviews, forensic tests, and laboratory analyses of the body, the crime scene, and the prints, police cannot yet make an arrest—but they insist they are still working on the case. "I can't tell you right now what I'm doing," Alger says. "But we have a shot at this case. If it's pursued, there will be an arrest in the end." ■

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HOT PEPPER

AN EXPATRIATE SCULPTOR FINDS ACCLAIM BACK HOME

BY KAY LARSON

As for turning luck into fate, Beverly Pepper tells this story. In 1962, she was a young American sculptor living in Italy, making her debut in a Rome gallery with a show of massive, deeply carved tree trunks. A man sought her out, told her he thought the show was terrific, then asked, "Can you weld?"

She might have answered with the truth—"no"—but her instincts, tested at the threshold of her career, proved their mettle. Instead, she asked, "Why?" He explained that he was inviting ten sculptors to make pieces for a festival to be held in Spoleto. Each artist would work in a factory and live in a nearby town. "But you have to know how to weld."

She said, "Of course I can weld."

Twenty-five years later, looking back over a lifetime of achievement set in motion at that moment, she remembers the exhilaration. "I was inspired. I thought I had come home. For years I had said, 'I don't want diamonds and fur coats. I want a factory.' And they gave me a factory."

But back then, she had six months to acquire a skill she'd claimed she had. She could find no one willing to teach her, so she collared a man making iron gates for the house next door. She told him she was a sculptor who needed a place to work, and offered to pay him. When she reported to his welding shop, she said, "I don't have any ideas right now. Why don't I help you?" She made a couple of tack welds, and he said, "No, that's not good enough; you have to get it hot—like this." So he showed her how to do it right.

"Slowly," she says, "I learned to weld."

Beverly Pepper did just fine at the Spoleto exhibition. Its organizer, Giovanni Carandente, the man who had invited her, gave her a steel mill in Piombino, where she ate onion sandwiches with the workmen, cut up an abandoned railroad car for raw material, and made 23 sculptures within a few weeks. The three largest were shown alongside the factory output of David Smith and Alexander Calder, the two other Americans at Spoleto. "The joke is that all the Piombino sculptures in the show were created out of bands of curved steel," she says, laughing, "since that's the kind of gate the gatemonger was making." Later, when she knew what she was doing, she welded in straight lines.

"There is an expression in Italian—'*rubare il mestiere*'—you 'steal their profession,'" she explains. "I have a great ability to watch someone do something and duplicate it. You might say I have good instinct engineering."

Pepper's instincts have powered her from a tomboyish childhood on Avenue R in Brooklyn to a permanent place—literally—in the byways of her hometown. On June 7, the 62-year-old artist will add her name to a patch of wet concrete in Celebrity Path, a not-quite-as-famous East Coast Grauman's Chinese, at the Brooklyn Botanic Garden. Borough President Howard Golden is giving her one of the medallions that honor "the natives of Brooklyn who have made Brooklyn proud"—among them, Mae West, Danny Kaye, Isaac Asimov, and two painters, Elaine de Kooning and Lee Krasner.

Pepper is thrilled—she loves the idea of returning with laurels to Brooklyn. She is the only major female monumental sculptor of her generation (and the only woman of such stature since Barbara Hepworth), and her achievements in the quarter century since Spoleto are considerable. She has made an enduring name for herself in America and Europe. Her marriage to veteran journalist Curtis Bill Pepper has lasted for 37 years and

PHOTOGRAPH BY GERD LUDWIG

Beverly Pepper in her warehouse pied-à-terre *in New York.*

Visum

PEPPER ON PEPPER: *"When you're born in Brooklyn, you get an injection of chutzpa. If the doctors forget to give you the injection, you never leave. I have spent my life surviving so I could be an artist."*

produced two children: Jorie Graham, 35, generally considered one of the finest poets of her generation, and John Pepper, 31, a rising director and actor. She has been the whirlwind at the social center of a certain kind of high-velocity intellectual life from here to Rome. "I think Beverly is an absolute dynamo," says Robert Buck, director of the Brooklyn Museum. "I've never seen anybody get so much work done and be so important to so many people. She's a fantastic workaholic, a gracious hostess, a renowned cook." And a prolific artist.

This is the month of Pepper. The Brooklyn Museum is playing host to a large traveling twenty-year survey that originated at the Albright-Knox Art Gallery in Buffalo while Buck was director there. Abbeville Press has published a book, *Beverly Pepper: Sculpture in Place,* that doubles as an exhibition catalogue. A show of smaller sculptures is at the André Emmerich Gallery, her dealer since 1974. Her first plunge into painting in three decades is being unveiled at the Charles Cowles Gallery. Critic Barbara Rose organized a show, which just closed at the Spanish Institute, presenting some of the hundred-odd parks now in production by American and European artists for the city of Barcelona; Pepper, who has one of the largest commissions, is aiming for the single-minded comprehensiveness of Gaudí's plan for Parc Güell.

Pepper's multiple presence will require some mental stretching. Her sculpture is both monumental (even when small) and environmental, two qualities that have been out of fashion in New York for a decade. Working quietly in Italy and jetting occasionally to her Manhattan warehouse, she has deliberately isolated herself from the latest hot craze, for better and worse. "To praise Pepper is to get odd looks in this city," says an art professional, who adds, "I am not a fan of constructivist sculpture—then why do I continue to be interested in what she does?" New York has never been terribly welcoming to large-scale outdoor sculpture. The exception is the Pepper sculpture that has occupied a block on Third Avenue, between 48th and 49th Streets, since David Smith suggested her name in the early sixties. Until the Brooklyn Museum transplanted Pepper's four mammoth upright columns from Washington, D.C., near the Hirshhorn Museum, last month, her big works had scarcely been seen here.

CONTRAPPUNTO: *48th Street and Third Avenue.*

THESE RUST-ORANGE STEEL pillars, the best works of her career, are cool, constructivist, and not expressionist; they are nonparticipants in recent arguments. What may be harder to see is their mysticism—they describe a creative will that does not take such colossal scale for granted and is therefore in awe of a magisterial and mysterious presence.

Balancing diplomacy and aggression, Pepper—in life and in art—is breaking new emotional ground. As the first woman monumental sculptor in American art to occupy such a position, she is also an example of a certain kind of fortitude and street savvy. Which must have something to do with growing up doing cartwheels out on Avenue R.

"When you're born in Brooklyn, you get an injection of chutzpa," she explains. "If the doctors forget to give you the injection, you never leave Brooklyn."

PEPPER LEFT BROOKLYN—in her mind, at least—at age six, when she stole a dollar from her mother. "My father didn't understand, and I was badly whipped," she says. "I didn't steal the money to buy chocolates—I bought the biggest box of colored crayons you could see. I wanted out—I wanted to be an artist. I guess I have spent my life surviving so I could be an artist." With a degree from Pratt Institute she became an advertising art director to ease her mother's practical worries, and made enough money, at nineteen, to pay for psychoanalysis. That persuaded her to get out for real, so she quit her job and went to Paris to study painting. On holiday in Rome, in a hotel lobby, she was introduced to the young Bill Pepper, who was visiting from his school in Florence. They were married three months later.

The Peppers have spent most of their adult lives in Italy—first in Rome, then, since 1972, in a restored fifteenth-century stone castle and watchtower outside the little Umbrian town of Todi. They initially chose Italy because they could live on $100 a month and still afford household help; that way, Beverly could paint and Bill could write a book. She tells a story of the lean years: Bill asked her one day why she painted in dull earth browns, and she explained that the brighter pigments were expensive. Quietly dipping into their food money, he bought her a whole range of brilliant cadmium colors. "We ate onion soup for a month," she says, "but how could I not be grateful?"

Bill eventually joined *Newsweek* as Rome-bureau chief. The city had replaced Paris as the glamour nexus of Europe, and Beverly remembers passionate conversations with a stream of international visitors. She worked in the stu-

Photograph by Erica Lansner/Photoreporters.

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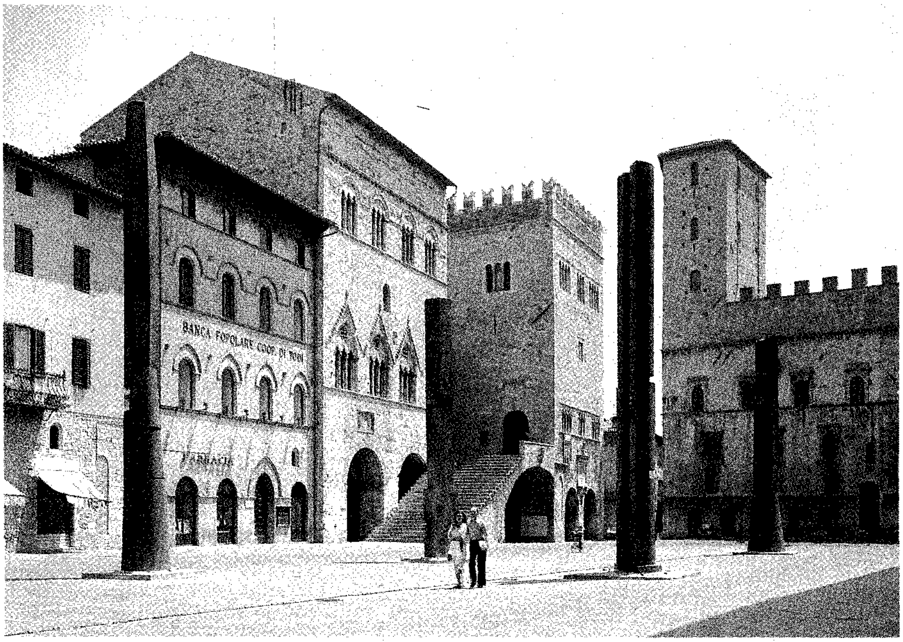
dio all day in jeans and then, for entertaining the people who passed through their house in the evening, put on dresses she got from Rome's top designers in trade for art. One of the revelers remembers those parties with awe: "Bill and Beverly were the uncrowned king and queen of Rome."

The coalition of art and journalism has proved awesomely useful. Between them, the Peppers know virtually everybody who is anybody in both worlds, with a few movie directors (Antonioni, Fellini) and papal legates thrown in for good measure. Henry Grunwald, now editor-in-chief of Time Inc., became a friend early on. At a recent book party for Bill's *We the Victors,* a study of cancer survivors, the guest list included publishers and editors from Condé Nast, the New York *Times,* the news magazines, and the networks, plus writers of all stripes. Novelist Francine du Plessix Gray, who has known the Peppers for years, was introduced to them through her stepfather, Alexander Liberman, editorial director of Condé Nast. Robert Hughes, art critic for *Time,* met them through Grunwald.

People not privy to such connections tend to assume there is mumbled collusion in the corridors of power. But the truth is much less satisfyingly conspiratorial. Beverly sometimes seems like too much of a juggernaut for her own good. "She's a very decent soul," says Hughes, "but she has this overwhelmingly pushy nature. The fuss and Jewish-mother stuff drives me a little batty. On the other hand, her instincts are generous. She is extremely gregarious, but also very good at locking herself away in the country. She has an extremely strong will to work. It is a *will* to work—she is not a careerist like you see so much of now. And that's why I respect her." Francine Gray has seen the Peppers give their dedication as much to the powerless as to the powerful. She calls them the "Mother Teresas" for bringing Italian photographer Ugo Mulas to the United States and caring for him through his fatal bout with cancer. As for Beverly, she says, "I think that women have all the rights within ethical norms to use the corridors of power to see that their work communicates as widely as possible, and to be role models for other women."

PEPPER'S NEW YORK WAREHOUSE—a vast ground-floor cavern lit by a sloping skylight she chopped out of the back wall—looks at the moment like a small rain forest. Sculptures from all stages of her career nestle each other on the floor, waiting to be taken to one show or another. Most are recent: thin vertical columns, like spindles built of chunks of steel, old tools, and ex otic woods that she cannibalizes and converts into tall, seamless totems. To demonstrate her progress with the welding rod, she lifts a 50-pound chunk of cubic steel into the air and proudly shows off the graceful welds she taught herself to make after Spoleto. She considers herself an intuitive artist: "I never know what my work is going to look like until it's finished. I never start with a concept that has a name."

WORK DEFINES THE Peppers' lives—both of them do it seven days a week. (Bill left *Newsweek* and now writes full-time.) Lately, Beverly has begun to order Bill to take an occasional Sunday off. "I have been tired for 25 years," she says. "But I cannot function for any length of time without working. I have to draw for an hour a day to feel alive." Some of that forcefulness comes out in conversation. In two interviews totaling seven hours, she barely paused for breath, delivering a running commentary on art and life that never lagged or was less than intelligent.



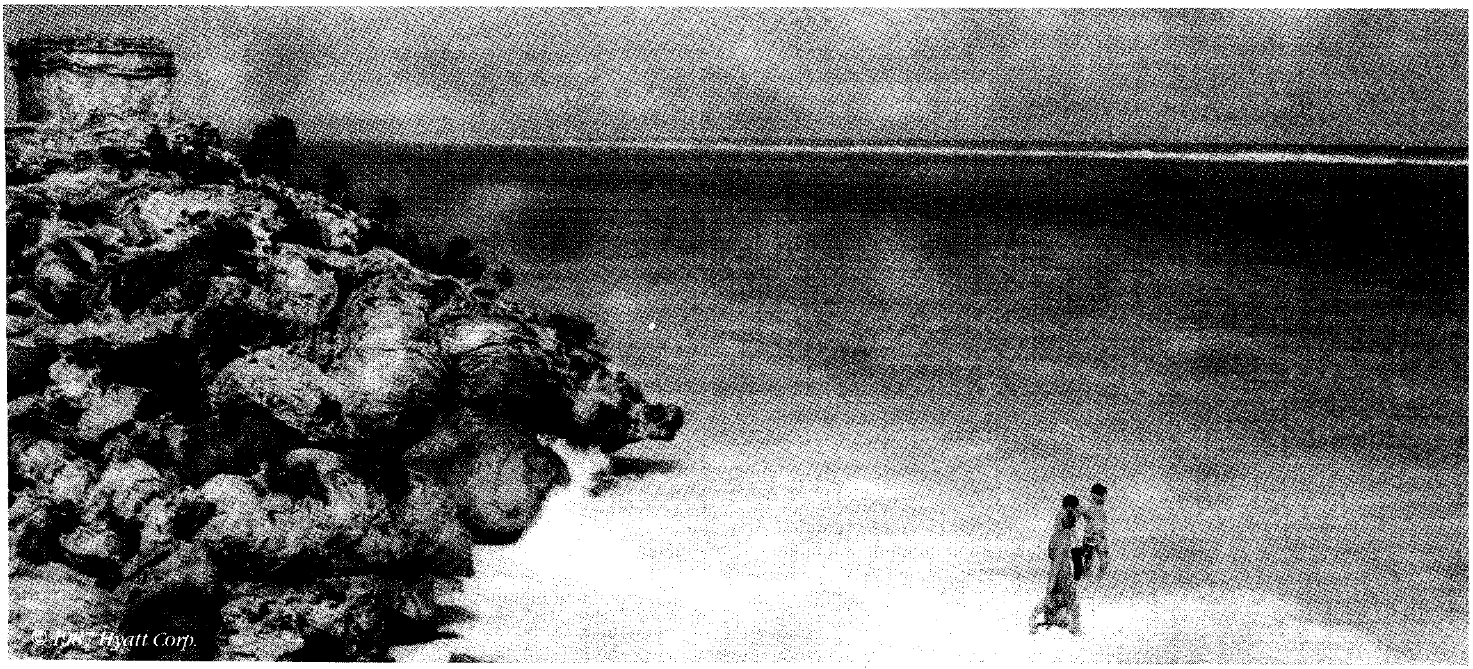
John Ross

A.K.A. BEVERLY HILLS: *Pepper's four columns in Todi's piazza.*

Toughness is essential for a monumental sculptor, who needs not only to go on working but to create the circumstances that will make working possible. Pepper tells of a load of sculpture that was arriving in New York by boat for her first big-time New York show, with the Marlborough Gallery. She ran into a problem: All the dockworkers in the city had just walked off the job. In frustration, she decided to ask for the help of the local experts. Through friends of friends, she tracked down a fellow named "Pete," who knew who controlled the docks, and nervously presented him with a letter outlining the wonderful possibilities for Italo-American friendship. Magically, her sculpture got off the ship.

A timeless feeling on an endless beach.

The ruins of Tulem near Cancun.



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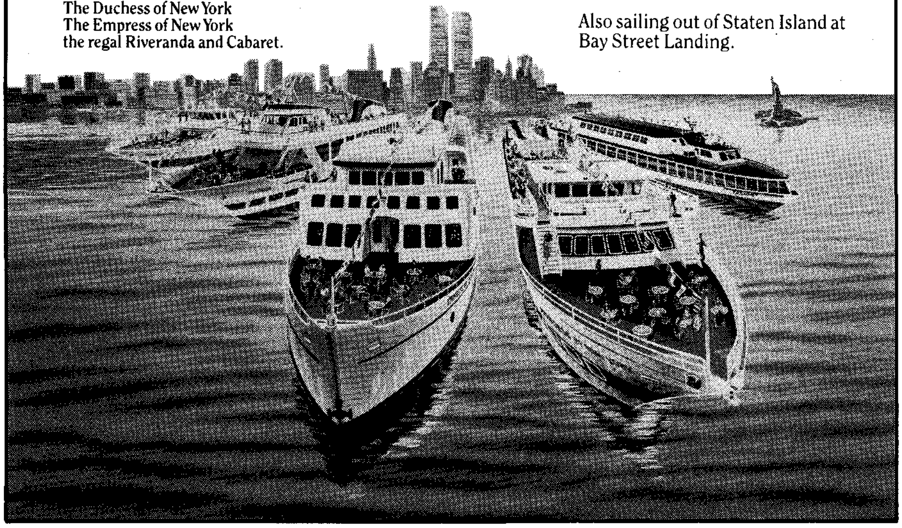

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Pete and his blonde wife began inviting her to his local hangout to watch the transvestite floor show. She never picked up the tab, and she always ended up with a ringside table. One night at dinner, she says, "I felt a hand go up my leg under the table, and I realized it's on the wife's side and not his side. She said, 'You know, I really dig you.' I thought, 'My God, I'm going to have to sleep with the wife out of gratitude. How am I going to get out of this?' I said, 'Listen, I've never done this before. I don't know how to do it.' She said, 'But I know how to do it.' I said, 'Well, does Pete know you do this kind of thing?' She said, 'For God's sake, no.'

" 'Then do you want me to betray Pete, who's done all this for me? I couldn't betray Pete.' And she slapped my knee and said, 'Kid, you're one of us.' "

THOSE BROOKLYN STREET smarts have also helped her prosper in the factories—in the John Deere Foundry in Moline, Illinois, the Steel and Alloy Tank Company in Newark, the Italsider plant in Piombino. The constructivist aesthetics of the fifties and sixties demanded that monumental sculptors work on the job site, cutting, welding, and forging steel in planar volumes. There is a 1979 photograph of Beverly and her workmen in the steel mill in Terni after they had finished welding two-inch plate steel into one of the four monumental columns destined for the piazza of Todi. Pepper, her hand to her throat and her head thrown back, stands under a soaring roof before a gantry crane that lifts one of the columns far overhead, like a rocket ship.

"By getting inside factories," she says, "I really broke new ground. The men. . . ." She pauses. "David Smith worked as a welder; he was a man in a factory. You put a woman in there . . . I had to find a way to survive. I pulled out every trick except playing a woman, and the reason is that by playing that 'lady game,' I wouldn't be credible. Catch-22. I had to go in there as an equal and yet make them aware of who I was. I used to go to the men's room, for instance. There were no ladies' rooms in factories then. It took a lot for me to say, 'Guys, get out. I've got to pee.' "

Pepper is her own best booster, even though she doesn't think so. "Evidently, there is a kind of authority I project, even when I don't feel it. I was so . . . 'terrified' is the word . . . of not getting it done that I had to be very forceful."

By the mid-sixties—staggeringly fast—Pepper had mastered metalwork. Her sculptures were now sets of joined squares, like open boxes or frames, which cantilevered themselves accor-

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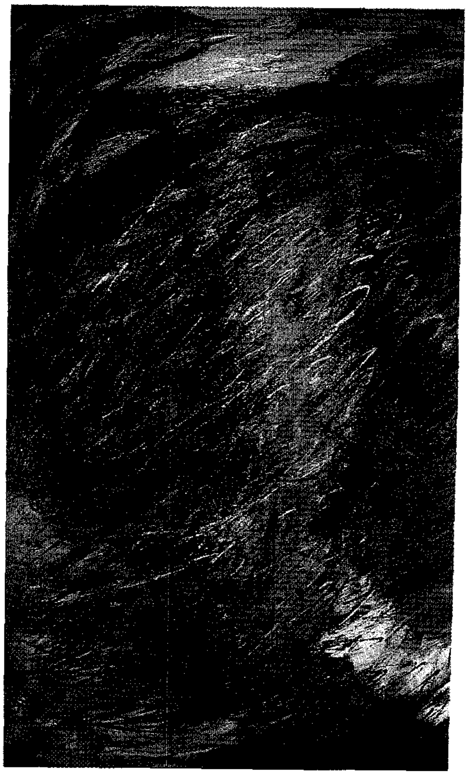
dion-style across their landscape. They were made of stainless steel that was polished to a mirror finish, reflecting grass, sky, people, the entire environment around them—a flip-flop of insides and outsides. As she said at the time, "The idea is that from whatever angle you view it, the voids seem filled and the solids seem empty." One of these mirror-bright openwork sculptures, of chrome and blue enamel, was purchased for the Albright-Knox. When Buck saw it in the collection in 1969, he thought it was "a major and interesting piece—very beautiful," and he was determined someday to give Pepper a show. A few years later, after meeting her, he visited Todi and saw the four columns in the town square. He was "simply overwhelmed."



ON TO PAINTING: *A new work.*

IN TODI, THE PEPPERS HAVE CREATED what one visitor calls a "tribal domain." Bill has oil pressed from the olive trees that spread across the soft Umbrian hills below the house. Beverly—who has written three cookbooks, including *The Myra Breckinridge Cookbook,* a result of her friendship with Gore Vidal—tends a prolific kitchen garden when she isn't in her workshop down the road. "She is one of the great cooks," says a friend. "She will produce the most incredible basil sauces, or will track down just the right ricotta, which must be made only a certain way. The Peppers' hospitality is a work of art."

"Everything she does collects a lot of people," says a frequent guest. "She can

Photograph courtesy of Charles Cowles Gallery.

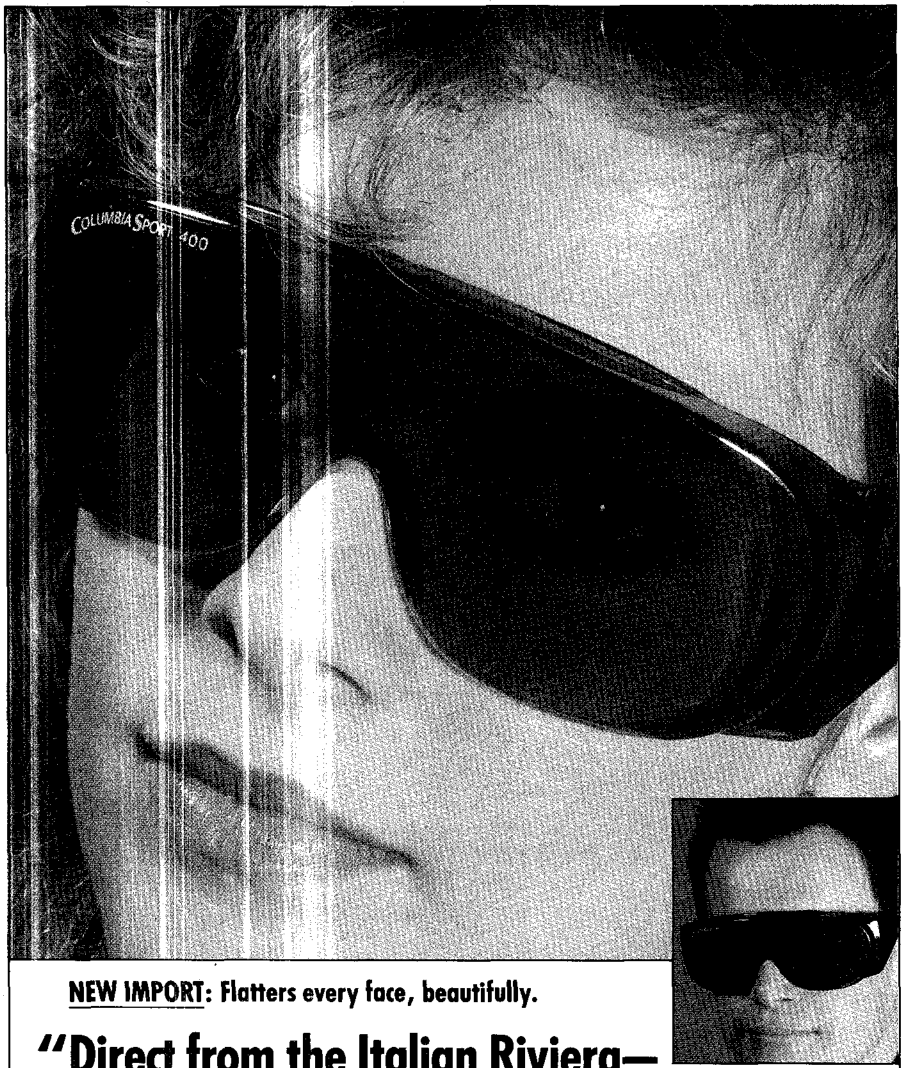
hardly cook an omelet without turning it into an event." The Peppers have encouraged Americans to buy crumbling farmhouses in the area and restore them—Barbara Rose owns a house near Italian painter Piero Dorazio. That part of Todi is now familiarly called Beverly Hills.

One day in the late seventies, Rose and art professor Diane Kelder, a frequent visitor, asked each other how to bring more outsiders to the area. With their friends, they organized a conference in Todi on monumental sculpture during the summer of 1979. Pepper, who had been thinking about working on a very large scale, went to Terni with a plan in mind for the four columns, which were erected in the ancient piazza under sponsorship of the province of Umbria.

In creating the Todi columns, which were unlike anything she had done, Pepper made a tremendous breakthrough, prodded, perhaps, by the historical, architectural, and cultural accumulations—the mysterious, living density—of an Italian hill town. "There was something magical and strange about those pieces in that site," she says. The columns stood in the piazza until the end of the summer—"I knew if I left them there, no one would forgive me, and if I took them away, no one would forgive me"—then were transported to their spot across from the Hirshhorn for an international sculpture conference. In Washington, towering in silence above the street noise, they were less formally adventurous than the earlier mirror-finish pieces, but far more profoundly enigmatic and spookily monolithic; they captured a kind of vertical space that is usually reserved for the sacramental.

THE TODI WORKS SET THEIR own standard. In the sixties, Pepper was almost self-consciously aware of the sculptural thinking of Donald Judd, Tony Smith, and other leaders of Minimalism—accommodating herself with great force and clarity to the formalist language of the day. In the seventies, she began wedging geometry into the landscape, creating triangular ridges and spines piercing the skin of earth. The most ambitious of these projects, *Amphisculpture,* cut into a grassy knoll at an AT&T complex in New Jersey, consists of two vast concrete wedges lodged in concentric rings of concrete and grass, kindling a ceremonial memory of Greek theater but on a scale suited to the gods.

Though she continued to think in geometric terms throughout that decade, Pepper's heart seemed to lie with the environmental pieces, which allowed her



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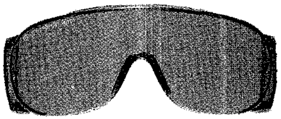
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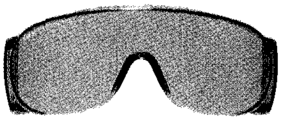
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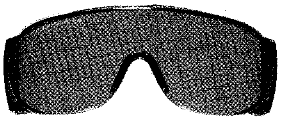
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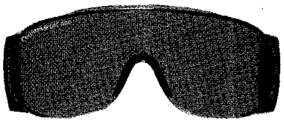
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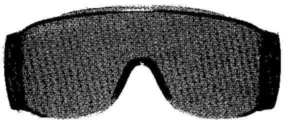
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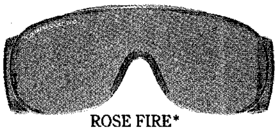
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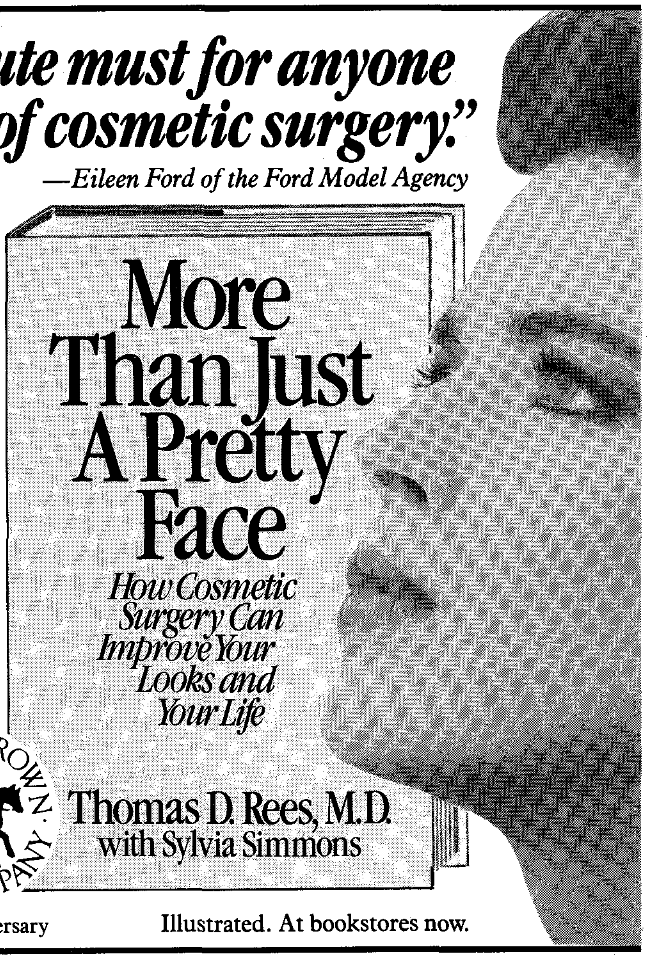
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to insert bold forms into a natural setting that could express some of the artist's intuitive presence. In 1979, with the four simple vertical columns for Todi, she found a confidence that seems entirely her own—a fiercely composed, calmly centered, almost monastic elegance.

TODI, SAY HER FRIENDS, HAS given her a sense of place, an emotional locus. The girl from Avenue R may well have needed to steep herself in traditions more enduring than the brittle formalism that dominated American sculpture early in the sixties. Now, she says, "my work is about connection, about that kind of experience that would justify using words like 'mystical' and 'transcendental.' I'm not religious, but I feel we have to have that other dimension in life that we don't understand, so that we keep feeling trust and courage."

She is a little taken aback when told that the standard charge in New York against her work is its resistance to sentiment or sensitivity, its leathery skin of aggressive intellectualism. Is she a macho artist—that is, someone whose art deliberately obliterates any intuitive response? Compared with some of her male contemporaries—Anthony Caro, for instance—Pepper is a model of warmth and expressiveness. But the accusation reveals a double standard: She is being compared with the men, yet the men are not being compared with her.

Pepper, like many people, has noticed the curious pre-eminence of women in environmental sculpture. As she explains it, "Men stay on the edge [of an experience]. Women go right in." Her work exerts a subtle relationship with a site or landscape. Even the mirrored boxes of the sixties literally reflected their surroundings. The venture into the piazza in Todi created a kind of environmental art responsive to the scale and presence of the buildings. To position the four columns in front of the Brooklyn Museum, Pepper got several children to stand on the site and pretend to be sculptures, so she could move them around. She speaks of wanting the columns to look like they pre-date the museum.

The show in Brooklyn will include all stages of her career, but its center will be the work of the last decade. The leap she made in Todi in 1979 was the discovery of an almost archaic sense of presence. "I decided that monuments should be brought back into monumentality. The obelisk that transcends time loses its original meaning, so that even if it was built by the worst of the Caesars or was carted out of Egypt, the monument, when it works and lasts for centuries, creates a kind of credence. I think that what is lost in art today—and a lot of it has to do with the Band-Aid approach to buildings, when art and architecture are forced to function together—is that sense of belief beyond meaning. We are so bereft of belief, credence, mystery."

BEVERLY IS STILL FRETTING about the "macho" accusation. Bill replies that it's part of her "yin-yang" nature: How else is she going to deal with the riggers, the guys who run the cranes that lift the work into place, and who pay attention to a threat from a two-by-four but little else? "You could do a book on the stories I could tell you about my funny life—between the riggers, the unions, and the Mafia," she says, and laughs. "I resent that I should have to be a macho artist. I don't want to play that game. I make sculpture like a woman."

She has an endless supply of stories about the slapstick side of making sculpture. There was the time, for instance, when she was commissioned to make a monumental piece for a federal building in San Diego, but first she had to run the gauntlet of the local art experts. They insisted that she incorporate some of the rich history of San Diego. She decided to pull their legs. "Of course," she said, telling them she had already done that kind of sculpture: a fish standing on its tail, its head crowned with a halo, surrounded by copulating Indians. The theme was Custer's last stand. "You remember Custer's last line: 'Holy mackerel, look at all those f---ing Indians!' "

Now she admits she was treading on shaky ground with the dignitaries (who were nevertheless won over). "I can deal very well with people," she says, "but there are a lot of people who find me too. . . ." She stops at the word "aggressive." "I was good at diplomacy because I was trying to survive. I made major mistakes." But she also faced down the powerful critic Clement Greenberg, who she says offered to help install her first show at the Marlborough (the one that owed its existence to Pete), then reduced her to tears with his blistering personal commentary on some of her friends. "He played a game with me which I didn't understand, but it was defined by a friend who knew him well. It was called 'pay your dues.' I was supposed to say, 'He's right.' But I kept saying, 'He's wrong.' We had a terrible fight. He was trying to convince me that white was black," she says. "I paid dearly in exclusion from his magic inner circle. I admired his writing and it would have been wonderful to have had his support, but I couldn't play the game.

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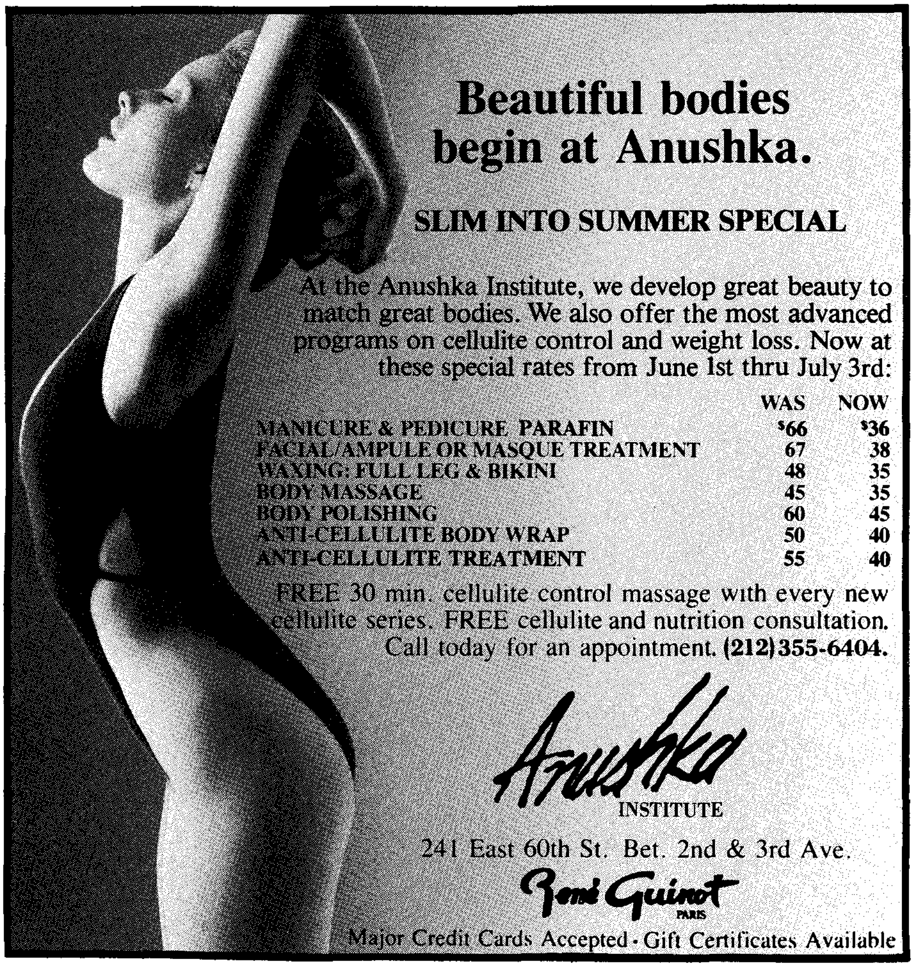

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"I have courage," she says. "I'm not fearless, but I have courage."

Greenberg, she says, once told her, in front of a group of visitors to her studio, that he didn't think a woman could ever be a major sculptor. "Perhaps you could be the difference," she remembers him adding. "I was offended beyond belief."

"This is Beverly's fantasizing," says Greenberg. "I never say anybody can't do anything. I happen to like her. I've been hard on her when she gives herself Continental airs."

Such matters no longer concern Pepper. At this stage in her career, she is preoccupied with her projects. Her friends tell her, in fact, that she works too hard. Once a month, she shows up in Barcelona to work on her park, which is the size of two football fields and will be a total Pepper production: lighting fixtures that are sculptures, descending spirals of trees, and a wall of blue ceramic tiles that, thanks to a year's research, aims for the liquidity of watercolor. She owes this commission to Joe Helman, a dealer who has made himself a liaison between the new Spanish democracy and American artists. Pepper is excited that the elements in the park "are all the elements in my work in the last ten years. It's going to be major. I want to do it well, and I want to have a great time."

Working in Europe, she has had fewer problems than in the United States. "The Italians think of me as a freak, but a wonderful freak. They don't know what to call me. If I were a man, they'd call me *maestro*. But they can't call me *maestra*. I'm not *professore*. They call me *architetto*."

BUT THE NEED TO ORCHESTRATE the riggers, the Customs people, the truckers, the unions, the museum directors, the foundrymen, to be the *architetto*, has prompted her to take Barbara Rose's advice and go back to painting—occasionally. It requires nobody but herself. She had started to apply color to sculptures, then decided she might do better to be more direct.

The color is laid down in broad, unfettered, deeply layered loops—"the joke now is that along with my bad back [from hauling sculpture], I have tennis elbow"—that suffer somewhat from formlessness but are clearly expressions of a private need for release. They are even more disconnected from New York fashion than the sculptures, but they are not insignificant paintings. Pepper calls them "Paradise Lost and Paradise Regained," because they are a rite of spontaneous renewal.

"I like going uphill," she says. "Life is compound interest. You don't go from one and one to two. You go from 2, to 4, to 8, to 16, to 32, and on. That's why each work has to be that much better." ■

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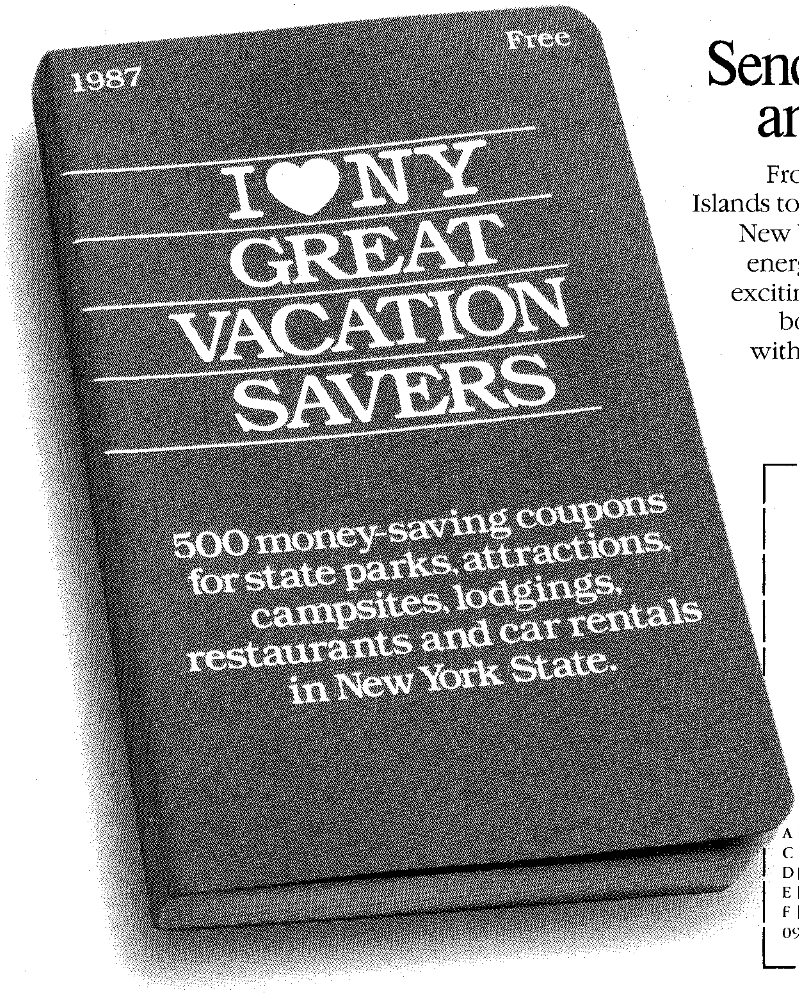
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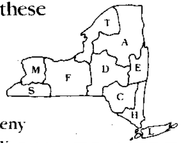
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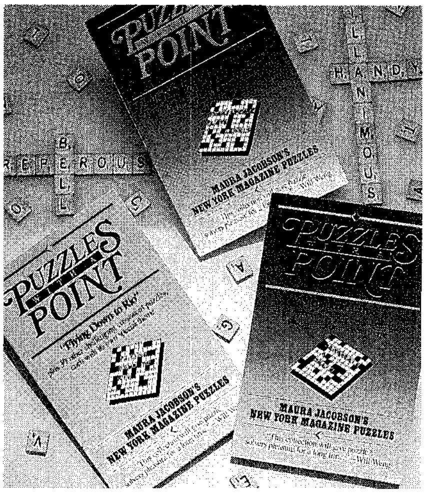
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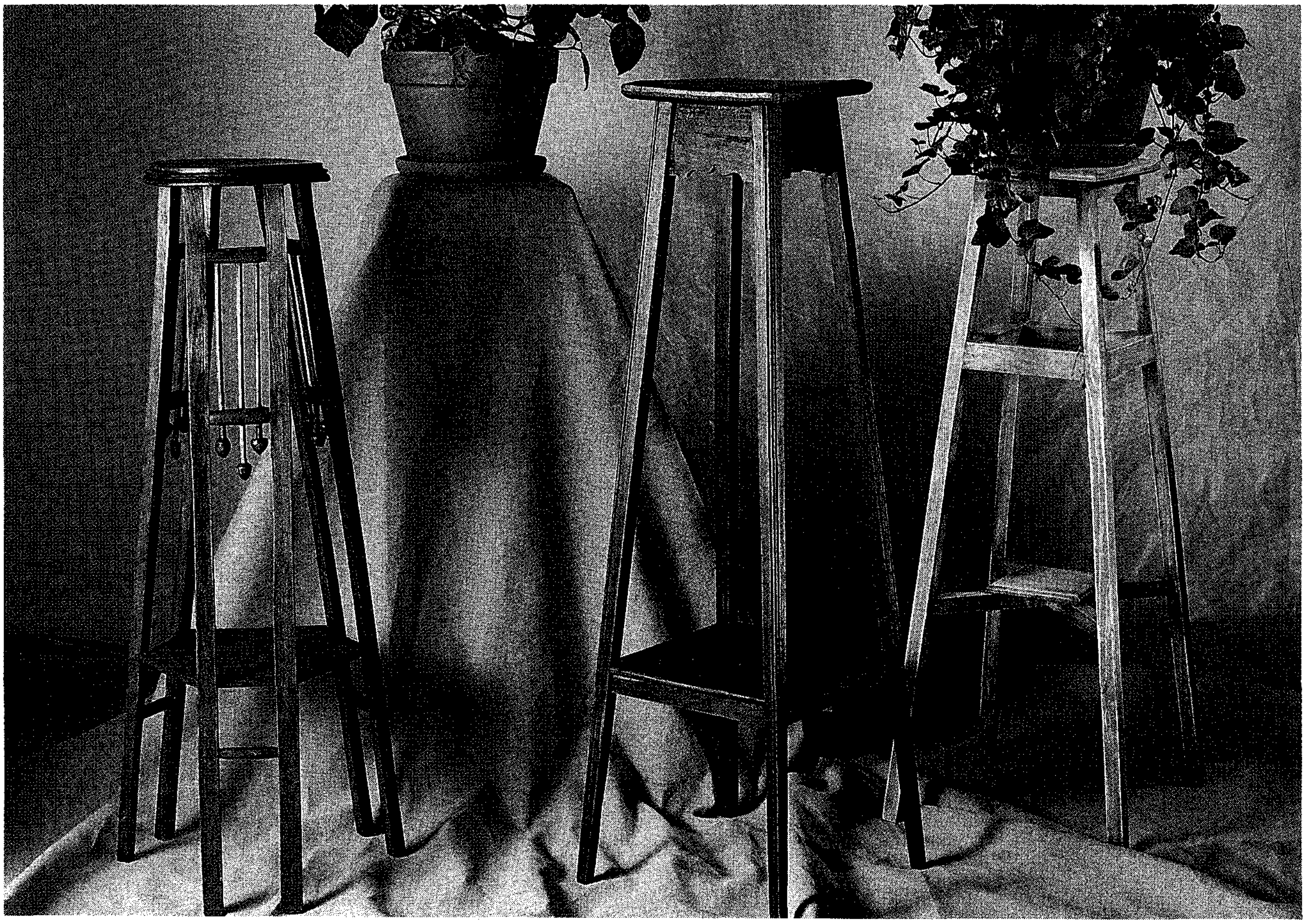
The same FDR Drive that gives us vintage dresses, Victorian petticoats, and Marseilles bedspreads has opened a seductive new shop for men—and it's just as eclectic. Jackets, slacks, and shirts (the store's own design) are inspired by the full and slouchy cut of the thirties, and come in the favored fabrics of that era—gabardines, linens, and tropical wools—in solids and plaids. The opulent Edwardian vests must have delighted the dandies of that time, and the never-worn forties shoes might have tempted the likes of Bing Crosby. There's also a wonderful collection of vintage props and accessories and they're all on sale—ties (bow and otherwise), suspenders, Victorian walking sticks, leather portmanteaus, cigarette cases. (From $100 for a cotton shirt to $425 for a custom-made linen jacket; ties, $12 and $25; shoes, $75 to $125; cigarette cases, $150 to $250; cuff links, $38 to $185.)
FDR—MEN/*80 Thompson Street/334-0170*

Photographs: top, Allan Maxwell; center, Andrew Garn; left, Paul Lachenauer.



Green On Me

In great-grandma's day, everything had its place—and the place for plants was on handsome plant stands. Now, thanks to Catherine Holt of Cobweb, we can be just as orderly. She has traveled to Spain and Portugal and amassed a collection of pine and beechwood stands from the turn of the century and the twenties ($95 to $135). In addition, she has put together a group of contemporary plant stands of alabaster and cast and curled iron.

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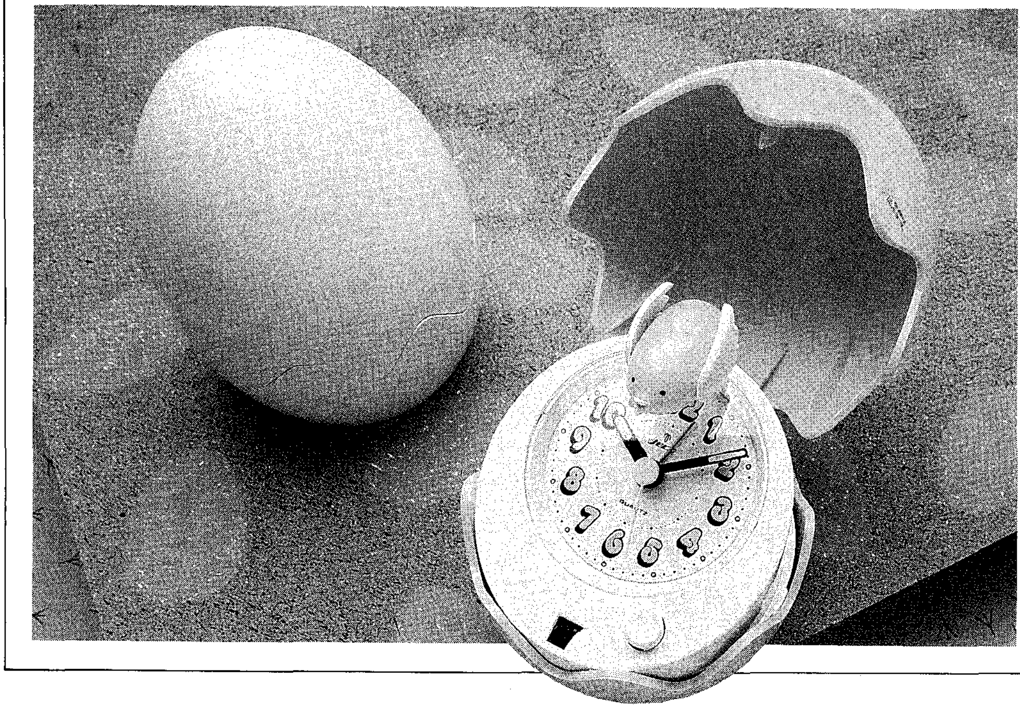

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Photographs: top, Paul Lachenauer; bottom, Brian Davis
(plants: Robert Homma, Inc.).

FISH OUT OF WATER

FOOD NEWS
GORDON'S

IT WAS AT the Northwest Territory food exhibit at Vancouver's Expo '86 that Gordon Naccarato first ate a Chippewa salmon sandwich. He liked it so much that he adapted the recipe for the menu at Gordon's, his restaurant in Aspen. And on Thursday, June 11, at Rockefeller Plaza, guests at the American Chefs' Tribute to James Beard for Citymeals-on-Wheels will be able to enjoy it, too (tickets: 577-7324).

"This bread originated with the Bannock Indians," says Naccarato. "A fish sandwich is one junk food that's always delicious. All I did was elevate the ingredients."

—BARBARA COSTIKYAN

GORDON NACCARATO'S CHIPPEWA SALMON SANDWICH

⅛	**cup extra-virgin olive oil**
5 to 6	**juniper berries, lightly crushed**
1½	**pounds fresh salmon, cut in 12 equal squares**
1⅓	**cups mayonnaise made with champagne vinegar**
½	**bunch fresh watercress, chopped**
3	**cups all-purpose flour**
1	**teaspoon baking powder**
⅓	**cup bacon drippings**
1	**lemon**

Blend oil and berries to form a marinade. Drizzle over salmon, and marinate for 30 minutes; strain. Discard berries, and reserve marinade.

Grill salmon over charcoal until medium rare. Remove from flame, drizzle with marinade, and set aside. Blend mayonnaise with watercress.

Make Bannock bread: On a pastry board, sift dry ingredients. Make a well in flour mixture, and add drippings and 1 cup minus 1 tablespoon cold water. Combine with a fork until moistened. Roll out dough ¼ inch thick, and cut into 12 2½-inch squares. Panfry in ¼ inch vegetable oil, turning once, until crisp; drain on paper towels.

Squeeze lemon over salmon. Serve on Bannock bread, split and spread with watercress mayonnaise. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Plate, Pottery Barn; grill, Gracious Home.

PHOTOGRAPH BY BRIAN HAGIWARA

Music/Peter G. Davis

DOCTOR IN THE HOUSE

"...Those who suspect that Strauss's tone poems are pretentious and decadent will be convinced by Sinopoli's explicitness..."

HOW MANY CONDUCTORS ARE QUALIFIED to practice surgery and psychiatry? **Giuseppe Sinopoli** has degrees in both subjects, and that may partially explain why he makes music the way he does. Or perhaps just knowing about Sinopoli's medical background preconditioned my reactions to his recent concerts with the New York Philharmonic in Avery Fisher Hall and his latest recordings for Deutsche Grammophon. Or perhaps I was thinking about the conductor's observation in the May issue of *Keynote:* "Every major composer was—and is—neurotic." Or perhaps it was the music at hand, works by Mahler, Schumann, Strauss, Wagner, Ravel, Berlioz, Verdi, and Puccini, composers who apparently interest Sinopoli the most and men whose minds were frequently troubled by more than putting notes down on paper.

PHILHARMONIC VISITOR: *Sinopoli diagnoses Strauss and Mahler.*

Whatever the reason, a typical Sinopoli performance almost always gives the impression that a score has been laid out on the doctor's couch, where it receives a careful examination, thoughtful diagnosis, and painstaking dissection. This, I hasten to add, is not necessarily a bad thing. Berlioz's problematic lyric scene for soprano and orchestra, *The Death of Cleopatra,* responded favorably to such treatment and even took on a healthy glow—possibly an inappropriate condition for this overwrought and feverish monodrama, a work so startlingly original that in 1829 it convinced a lot of people that Berlioz was indeed stark, raving mad. Sinopoli discovered a convincing musical reason for each neurogenic quiver, Rosalind Plowright hurled her powerful voice into the action with operatic abandon, and for once, Cleopatra's passion seemed very moving, immediate, and inevitable.

The conductor was no less precise and methodical as he explored the inner workings of *Also sprach Zarathustra* and *Death and Transfiguration,* a pair of Strauss tone poems that used to be immensely popular but lately seem to have gone out of fashion. When they do turn up on a program nowadays, they are usually condescended to and treated as little more than *fin de siècle* hokum, party pieces designed to show off a virtuoso orchestra and blow the audience out of the hall.

Sinopoli clearly disagrees with this attitude, and his boldly apodictic, desperately earnest interpretations take Strauss very seriously—even the composer's outrageous statement that, in writing *Zarathustra,* "I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman." Those who always suspected that Strauss's tone poems are intolerably pretentious and decadent will be absolutely convinced of it after listening to Sinopoli's explicit performances, which reveal every shameless detail. I enjoyed them, though, and look forward to the Deutsche Grammophon recordings of both scores. Possibly there will also be room on the disc for "Salome's Dance"—by far the most sensuous rendition I can recall of this sleazy bump-and-grind number and, again, exactly right.

Few creative spirits turned their neuroses to more productive artistic purposes than Mahler, and Sinopoli, not surprisingly, has made a specialty of this composer. But then, so has nearly every other conductor in the world, and distinguishing one interpretation from another often means drawing some very fine lines. I have not yet heard the current Philharmonic performances of the Third Symphony, but if they sound like Sinopoli's DG recordings of the Fifth (415 476) and Second (415 959) with his own London orchestra, the Philharmonia, most listeners will notice a difference.

Contrary to what one might expect, this conductor takes an approach to Mahler that tends to be reflective, contained, almost cool—the opposite of Leonard Bernstein, who wrings every last ounce of angst and dramatic excitement from these scores. In his own understated way, Sinopoli scales the same emotional peaks and reaches them, especially in his recording of the Second Symphony. It is an extremely personal performance of unusual instrumental purity, refinement, and luminance, and one that unashamedly strives to reflect the spiritual significance of the score's subtitle, "Resurrection."

So far, Sinopoli has limited his practice to a small number of composers, and he has already indicated that the waiting room contains only a few more patients to be examined. That fact alone may be enough to discourage rumors that he is heavily favored to take over the Philharmonic, if and when Zubin Mehta can be persuaded to move on. Although Sinopoli likes the Philharmonic—it is the only orchestra in America that he conducts with any regularity—and the musicians seem to admire him, a principal conductor would surely be expected to preside over a broader repertory, even in this age of specialization. I also very much doubt that Sinopoli is the type who can deal effectively with the Byzantine politics of New York's classical-music scene. Still, a music director who has such stimulating ideas and a strong artistic point of view would be refreshing.

SINOPOLI MAY HAVE BEEN THE MOST INteresting conductor in town during the

Photograph by Beatriz Schiller.

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past couple of weeks, but he was far from the only one. **Georg Solti** turned up in Carnegie Hall with the Chicago Symphony to lead his greatest hits—three programs consisting of symphonies by Mahler (No. 9), Haydn (No. 103), and Bruckner (No. 7), and a typical Solti blockbuster double bill of Strauss's *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. The conductor's ham-fisted, four-square interpretation of *The Rite* may be the most insensitive, uncomprehending performance of this seminal twentieth-century masterpiece I have ever heard from a major orchestra. That was the nadir, but the rest never rose much higher. By now, only Solti fanatics can possibly draw musical nourishment from these noisy, neon-lit rituals.

The Cleveland Orchestra's Carnegie Hall visit had less flash but more substance, as **Christoph von Dohnanyi,** the orchestra's music director for the past three years, took charge of two concerts featuring Ives's Fourth Symphony, Bruckner's Sixth, and Brahms's Fourth. Although the ideal performance of the seldom heard, ferociously intricate Ives symphony will probably always exist as a mental image, Dohnanyi patiently unraveled its complexities—a finely disciplined but rather plain interpretation for a score with such transcendent intentions. But then, Dohnanyi always demystifies almost everything he conducts, and if you happen to be in the mood, his orderly but affable and civilized approach to the classics can be highly satisfying.

It's regrettable that Dohnanyi rarely has a chance to record the many unusual works he programs in Cleveland, but what he has put on disc with his orchestra is choice. The last three Dvořák symphonies on the London label and an ongoing cycle of the Beethoven nine for Telarc are the sort of musically perceptive, vitamin-rich performances that will undoubtedly wear for years, and I recommend them. I also have a soft spot for the Cleveland recordings conducted by **Vladimir Ashkenazy,** who led the orchestra's third Carnegie concert. Like Dohnanyi, Ashkenazy is not exactly a fireball of temperament on the podium (or, for that matter, in his more familiar spot at the keyboard), but his thoughtful versions of Strauss's *Ein Heldenleben* and *Don Quixote* (both on London) have zest, color, and drama correctly proportioned and in all the right places. What these discs and concerts prove most of all, though, is that the Cleveland Orchestra continues to be a fabulous group of musicians.

And so does the Philadelphia Orchestra, which, with **Riccardo Muti** conducting, devoted its final Carnegie Hall concert of the season to Berlioz—the *Grande Symphonie Funèbre et Triomphale,* "Le Corsaire" Overture, and *Les Nuits d'Été* sung by Jessye Norman. At one time, not long ago, the Philadelphians were famous for the luscious quality of their singing strings. The strings still sing, if in a very different way, but this program focused on the wind and brass sections, which have the three-movement *Grande Symphonie* pretty much to themselves. Like most of Berlioz, there is nothing that can quite compare with this oddly proportioned but strangely moving piece, composed to celebrate the tenth anniversary of the 1830 Revolution. The score is probably heard to best advantage outdoors and in a large public space where the sound will reverberate freely and the sonic architecture can be admired from an appropriate distance. Even up close in Carnegie Hall, one could relish the music's pungent seasoning, especially in a performance that put such a premium on precision and tonal beauty.

THREE CENTURIES AGO, WHEN NEW OPERAS were as plentiful and disposable as TV sitcoms are today, Francesco Cavalli's **Giasone** was the *I Love Lucy* of its time. For over 40 years after its triumphant premiere in Venice, in 1649, this fizzy comedy refused to go away, as audiences throughout Italy constantly demanded revivals. *Giasone* was by far the seventeenth century's biggest operatic hit, and the reasons why were made very clear by the wonderful production recently staged at the Mannes College of Music.

First of all there is the libretto by Giacinto Cicognini, who recast the legend of Jason's pursuit of the Golden Fleece, the queens Medea and Hypsipyle, and just about every other woman in sight as a satire on the loose morals of his own Venetian society. The plot is typically involved, but the characters are brilliantly drawn, the situations often hilarious, and Cicognini's comic inventions consistently inspired. Cavalli was no Monteverdi, but his agreeably light, tuneful, and often erotically beguiling music complements the action at every turn.

The Mannes production, directed by Paul C. Echols, made ingenious use of a limited performing space: a square room with a small band of period instruments in the center and surrounded by the audience, with the singers dashing back and forth among four tiny stages, one at each wall. The student cast took every advantage of this fluid arrangement, projecting the opera's sophisticated blend of farce and semi-serious melodrama with amazing confidence and skill. The sixteen-piece ensemble, led by Dongsok Shin, not only played sweetly and in tune, but also made a listener realize that instruments in a Baroque opera must always perform very specific dramatic functions. *Giasone* is a delightful discovery, and Mannes did proudly by it. ▬

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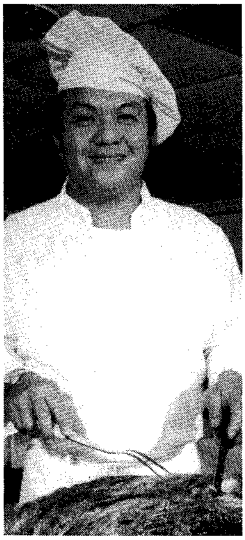

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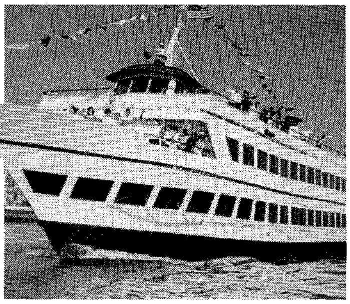

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—from A Decade on the set with Woody Allen,
with a portfolio of photographs by Brian Hamill.

“One critic called Flashdance a ‘toxic waste dump of a movie.’ I said, “This sweet little fable about a seventeen-year-old girl who wants to be a dancer?”

—from an interview with
super-producers Simpson and Bruckheimer.

"NUMBER OF TOP TEN GROSSING FILMS THAT HAVE WON THE ACADEMY AWARD FOR BEST PICTURE: 0."

—from F.Y.I., a collection of very trivial movie facts.

ANYTHING WORTH SEEING

"The line on Brian DePalma has it that he's one sick puppy–face it, this isn't the director they're going to ask to make Splash II."

—from an exclusive on De Palma's up-coming movie, The Untouchables.

"The first law of moviegoing happiness in the eighties is this: Anticipate nothing."

—from Rear Window, the column by David Denby.

"Whatever their differences, there is one thing that all movie limited partnerships share: ot one has ever paid a nickel in profits."

—from Business, the column by Donald R. Katz.

Donald Fagen on Film Scoring • Tony Schwartz with Simpson and Bruckheimer
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Movies/David Denby

BIG CAESAR

"...De Niro is a dream of a gangster in *The Untouchables,* a celebration of law enforcement as American spectacle..."

ARRESTED DEVELOPMENT: *Kevin Costner as Eliot Ness in* The Untouchables.

ELIOT NESS (KEVIN COSTNER), AMERICA'S virtuous Fed, is the hero of **The Untouchables,** but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone knows he's popular in Prohibition Chicago. The man who delivers the goods—the king of bootleggers—is no more afraid of media exposure than the mayor. On the contrary, he basks in publicity, giving interviews, attending the opera, presiding at banquets.

Characteristically, he's photographed from below as he descends a grand staircase, a corrupt deity in camel's hair and fedora, puffing on a cigar. De Niro put on 30 pounds for the role, and the low angles make him appear as sleek and round-faced as a Roman emperor. Flesh bunches evilly under his eyes.

This staunchly heroic chronicle of gangbusting in the early thirties is filled with shiny, flat-topped cars and blazing tommy guns. It's a celebration of law enforcement as American spectacle—a straightforward, broadly entertaining movie, though not nearly as interesting as you would expect from David Mamet (screenwriter) and Brian De Palma (director). Their smartest move was to make the murdering Capone an essentially public man—a sententious thug, vain of his prowess as an after-dinner speaker. In public, Capone is merry: He knows that he titillates the journalists, pols, and society types who gather to pay him tribute, so he ravishes his audience with veiled threats against enemies. And when he talks to gangsters, he's a tease, expounding his theories of crime with sweet reasonableness—and then committing acts of violence so outrageously lurid that even the pomaded hoods are shocked into silence. De Niro, so often chary of words, digs into Capone's self-serving rant with evident pleasure. He's always been a great actor; this is the first time he's seemed an exuberant one.

In the arts, evil is irresistible, virtue often dull. Mamet and De Palma, telling the story from the good guys' point of view, have succumbed to this syndrome. Ness the family man, holding hands with his wife; Ness the man who won't take a drink because it's against the law.... We look for a touch of irony, a subversive intent. But there isn't any. Fortunately, the movie isn't nearly as self-righteous as the old TV series, *The Untouchables,* which featured the blockish Robert Stack as Ness and the implacable Walter Winchell—the J. Edgar Hoover of journalism—narrating each stiff little episode in his ugly, rasping voice. But Kevin Costner, a capable actor, lacks magnetism, and many of the scenes of Ness with his wife, or his men, come close to corniness. Watching the straight-arrow Ness, we long for Capone to return.

In his plays and movie scripts, David Mamet has created classic portraits of American thieves, hucksters, and weaklings. But Mamet may lack the imagination of goodness. When we first see Ness, he's a proper young Treasury officer who speaks in wooden sentences, a brave, incorruptible man who knows nothing of violent Chicago methods. How can you lick Al Capone if you're the kind of G-man who worries about a rolling baby carriage in the middle of a shoot-out?

The gangsters have the Chicago police in their pockets, and Ness is alone. So he puts together a team of irregulars. First, there's Malone (Sean Connery), a tough Irish street cop who teaches Ness to use violence the "Chicago way"—i.e., as ruthlessly as Capone. Connery, perhaps the last acceptable macho movie actor, brings a sinewy force to his work, but his lines are blustery and conventional. Rounding out the group (in unwritten parts) are Andy Garcia, as an Italian street-smart rookie, and rabbity Charles Martin Smith, as a government accountant who discovers he enjoys blasting at gangsters with a shotgun. They are movie-ish types—lovable underdogs. The scenes of them working together with Ness are rousingly enjoyable in an old-fashioned way, but that's all they are. There's a hint late in the movie that when Ness becomes violent and even vengeful, the momentary loss of control humanizes him, but it's just a hint. In the end, he's as true-blue as J. Edgar himself.

After the sodden, lurid *Scarface* (1983) and the brilliantly shot but ice-cold *Body Double* (1984), Brian De Palma may have grown tired of his reputation for wickedness. He supports the script's virtuous tone. Yet he's still a fluent and audacious director, a master of violence as visual shock. Anyone tired of movies shot like television shows should be thrilled by the grandeur of his rising, falling, sweeping camera movements. The many scenes shot on staircases (the theater of power) culminate in a mocking, scary *hommage* to the "Odessa Steps" sequence from *Potemkin.* There's also something new in De Palma's work: A shoot-out on a bridge on a cold, clear country day suggests that he's moving toward John Ford's open-air classicism and away from Hitchcock's intimate perversities. *The Untouchables* is stirring and beautifully directed. I only wish it were a more complexly imagined movie.

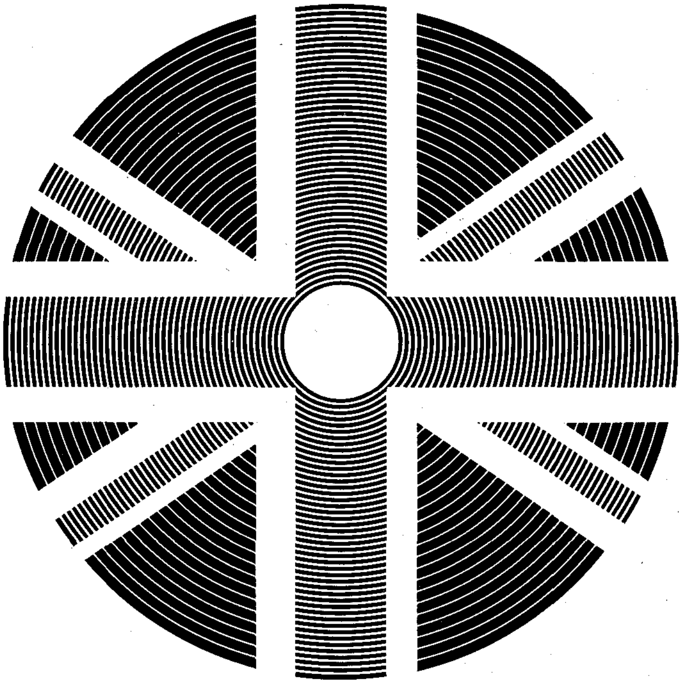
SOMETIME IN THE SIXTIES, DURING A particularly depressing San Francisco love-in, a dim light bulb snapped on in the back of my head: The golden-limbed sexual revolution, thrashing into life on all sides of me, was not going to bring down the Bank of America; it was not going to change society. On the contrary, a "free" sex life fit very well into the existing system. Sex was a great distraction, hedonism America's most marketable product. My insight was hardly original; the social philosopher Herbert Marcuse, I soon found out, had been saying the same thing for years. But original or not, that moment ended the notion of sex as revolution. Sex was just... sex (aw, shucks).

But not for the Italian director Marco Bellocchio. In his new picture, *Devil in the Flesh,* the creator of such powerful movies as *Fists in the Pocket* and *China Is Near* raises his rampant sword against "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. The sincere and furious Bellocchio may be the last nineteenth-century anarchist in the world. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment.

In the never-never land of serious erotic cinema, *Devil in the Flesh* has more substance than the recent, lard-brained *Betty Blue,* less than the talky (and hence more interesting) *Last Tango in Paris.* There is one astounding moment that could be an anarchist's primal scene: A man and woman standing trial for terrorist acts begin to make love in the middle of the courtroom. As the police move in and try to pull them apart, a boy and girl watching from the back of the room rise to their feet, shouting, "Let them finish! Let them finish!" Earlier, the boy, Andréa (Federico Pitzalis), had spotted the girl, Giulia (Maruschka Detmers), when he was sitting in a classroom at his *liceo.* Without saying a word, he had simply stepped out of the window to pursue her—an act of such insolence that I didn't know whether to laugh or whistle in admiration.

After Giulia and Andréa become lovers, they are opposed by such hysterical forces of convention as Giulia's fiancé, a repentant terrorist who has become a doctrinaire bourgeois conformist; his witchy, suspicious mother; and Andréa's shrieking father, a psychoanalyst who has also had an affair with Giulia. *Devil in the Flesh* is an allegory of passion as revolt, with madness standing in as a symbol of extreme freedom. The weighty length of the sex scenes—a slow chug to satisfaction—suggests that the salvation of all our souls depends on *this* couple's finishing. Federico Pitzalis is slender and darkly handsome, with a serious brow, but he's an unformed actor and almost completely blank. Maruschka Detmers, one of the rare actresses with a genuine sexual presence, made sex into a kind of malevolent game in Godard's *Prénom: Carmen.* This time, laughingly sensual, with moments of viperish anger, she's warm yet unhinged and dangerous.

There are longueurs, hapless, inexplicable passages, the familiar crap of erotic filmmaking. Perhaps no one can save this kind of movie from absurdity. Nevertheless, a notorious scene in which the stars perform, on-camera, an act heretofore left to pornographic movies, is a triumph. It's one of the lightest moments in the movie. At that instant, Andréa and Giulia could be two children at play—which is the ideal that animates the highest ambitions of anarchism. ▬



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COASTAL DISCOVERIES

"...In the Upper West Side's carnival of restaurants, what a thrill to find Coastal, with its redfish fajitas and sublime cioppino..."

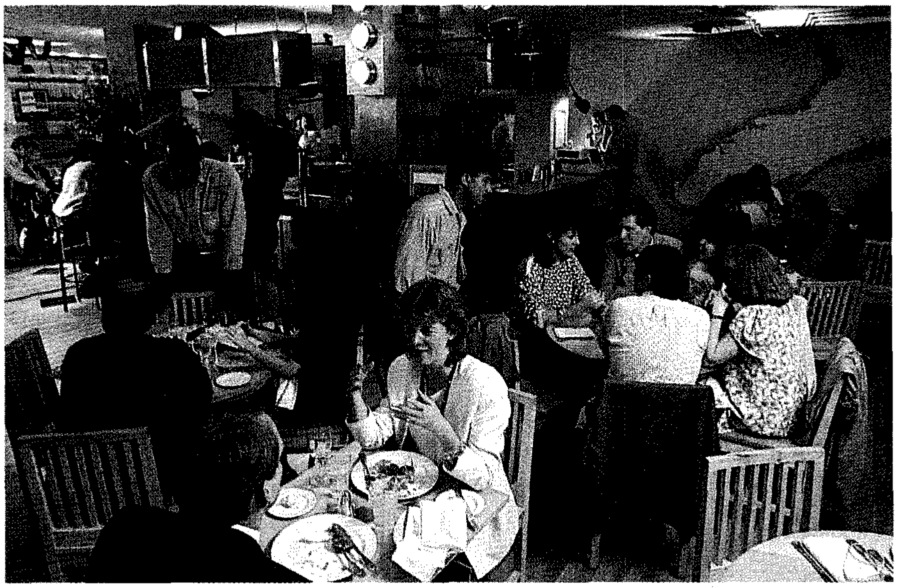
OOPS. THERE GOES THE NEIGHBORHOOD. Now that Columbus Avenue has become the Madison Avenue for people from New Jersey, soaring rents have marginal restaurants keeling over and out. Only couturier sweatshirts and rhinestone glitz can thrive at such dizzying highs. Even old standbys are shuttered and abandoned to the ghosts of kiwis past, awaiting the next undauntable ambition—be it boutique fajitas or designer jogging shorts.

So, it's no shock to see measles of grand feederies breaking out on that dull and unexploited stretch of Amsterdam just north of 73rd, till now a tacky turf for garages, a funeral parlor, saloons, bodegas, and the back doors of Apple Savings and the Beacon Theater. Baci, an offshoot of East Side Azzurro, has opened between 79th and 80th. Allora is settled in extravagant pink splendor on a corner of 75th. And nine-week-old **Coastal,** one block south—a glass box gift-wrapped in aquamarine metal—is already a hit.

When we stop by for an after-theater supper early on, Coastal is empty, a barren beach subdued and looking slightly unfinished. Expectations are riding low. It's not that there's an official curse on the Upper West Side restaurant scene. But in this neighborhood's carnival of feeding stations, there are few I'd agree to be dragged to without kicking and screaming. So what a thrill to be plied with one soft, warm, just-baked biscuit after another, and to find peppery crab cakes, perfectly cooked shrimp and baby clams on garlicky olive-oil-slicked linguine, and excellent swordfish—rare just as requested, tangy from its glaze of garlic, ginger, and honey. And at prices that don't require you to sell three shares of IBM before dinner.

The next night at eight, I discover my discovery has already been discovered by the neighborhood. The crowd is young and cozily West Side. No one is trying to pass for a rock star or the prince of Yugoslavia. Yuppified? Perhaps, but fresh and unaffected like recent émigrés from the Midwest. There are even a few beards, and jeans that aren't sewn on the body, and hairdos that don't look as if they were created by sticking a finger in a live electrical socket.

Their cries and chatter and mating trills vibrate painfully off a hundred hard surfaces—the handsome glass façade, the stainless-steel bar, the walls with a painted coastline that wraps around (the St. Lawrence Seaway, perhaps), and blond-wood floors with a staccato of color. The unfinished-wood tables and chairs could be do-it-yourself from a kit, screws unabashedly visible, and may be calculatedly uncomfortable to keep tables turning faster. But the clever illumination, arcs of black metal and unconcealed cords, reveals the signature of the food world's hottest designer, Sam Lopata, working here for the group that owns Memphis and 107 West on upper Broadway.



NEW WAVE: *Relaxed and casual, Coastal attracts a young neighborhood crowd.*

There are not enough coatracks "because we ran out of money and we didn't expect it to be so cold in spring," Lopata confesses. And tonight, waiters in aqua shirts with compasses on the pockets bus dirty dishes to bins set out on the floor. That money pinch may explain, too, why ice buckets that leak have not been replaced. Our waiter props a towel underneath, but even so, a puddle below is soon threatening my blue suede shoes.

On this excursion, the biscuits are flecked with green—chive, not mold, I am assured. And we are thrilled by a complicated trio of seviches, salmon, tuna, and snapper, each with its own unique crunch and savor; tenderest shrimp on a hill of salsa-spiked guacamole to scoop up with taco chips; delicious rigatoni; moist, boneless fried chicken with a sophisticated coleslaw; and splendid cioppino—clams and New Zealand mussels, lobster, scallops, and fish in a fragrantly spicy tomato-rich stew, to heap if you wish on buttered linguine.

Coastal looks like any neighborhood's dream: relaxed and casual, a place to fall into when you haven't the energy to trek to TriBeCa or worship in *haute* temples. The menu is mostly seafood—mahi mahi, yellowtail, salmon, swordfish, or grouper ($13.50 to $16.50), sautéed, broiled, or meunière with a choice of sauces—plus a few Italian favorites, perhaps a savory Cajun gumbo, flights into Tex-Mex, several pastas, and even a pizza, at relatively gentle prices.

Early raves triple the crowd, drawing East Siders across the great territorial divide. Waiters come and go, mostly go. There's someone new orchestrating the action every time we arrive. And alas, the kitchen is limping. Even the biscuits are hiding, but a basket appears when we complain.

A few flaws have been corrected—more assertive seasoning has cured some blandness here and there—but new peeves are discovered. The oysters taste

Photograph by John S. Abbott.

washed, and as their ice bed melts, spilling a river on the table, no one moves to the rescue. The skin-on fries are soggy, and the calamari could be crisper, too (but I love the crunchy eggplant logs that come with). A chewy lobster tail mars an otherwise sublime cioppino. Some of the house-smoked seafood is fine, but the too tiny tidbits look a little chintzy. The four-pepper gravlax is undistinguished, ditto one evening's special soft-shell crabs heaped with chopped pecans and unnecessary capers.

But these stumbles are minor, as you know you can count on pleasing grilled and marinated vegetables, tuna seared but still rare on succotash, perhaps a luscious creamy New England chowder with floats of tomato, or cubes of eggplant and mozzarella topped with pungent sun-dried tomato in a radicchio cup. When only pasta will do, the green and white noodles of paglia e fieno are zestily sauced, and the angel hair can be heavenly in saffron-perfumed, cream-enriched tomato, chunky with lobster and fat New Zealand mussels. Cold lobster heaped with shrimp salad could cool the tempers of a warm summer night. And penny-pinchers will find the shrimp-basil-and-plum-tomato pizza a bargain starter, enough to satisfy six.

The fried-seafood platter joins soft-shell crabs, calamari, and clams, a clear notch above Howard Johnson's with an after-kick of pepper. And redfish fajitas is a personal passion—the fish moist and smoke-touched from the grill, with red-and-yellow-pepper-studded rice, salsa, and guacamole—but the tortillas taste raw. They would be better warmed on a griddle than steamed.

Someone wise and thoughtful has chosen the wines, mostly white, an American harvest from California, Oregon, Idaho, and Long Island. And there are five "pours" priced by the glass. Desserts usually star excellent homemade ice creams. The apple brown Betty is too mushy for me, but a lemon roulade with lemon ice cream is surprisingly good. And chocolate bread pudding oozing melts of chocolate sits in a puddle of not so bitter "bitter" orange sauce—a delicious temptation.

The weather may always be unpredictable at Coastal, though the powers that be could decide to reduce the noise from hurricane level. A small rumble can be cheerful, but too much is numbing. Consistent dazzle requires serious discipline and focused talent. From the fits and starts witnessed here, I wonder if the Memphis group is trying to stir too many pots around town. I've got my fingers crossed for Coastal.

Coastal, 300 Amsterdam Avenue, at 74th Street (769-3988). Dinner, daily 6 to 11 p.m.; supper, Fridays and Saturdays midnight to 2 a.m. A.E.

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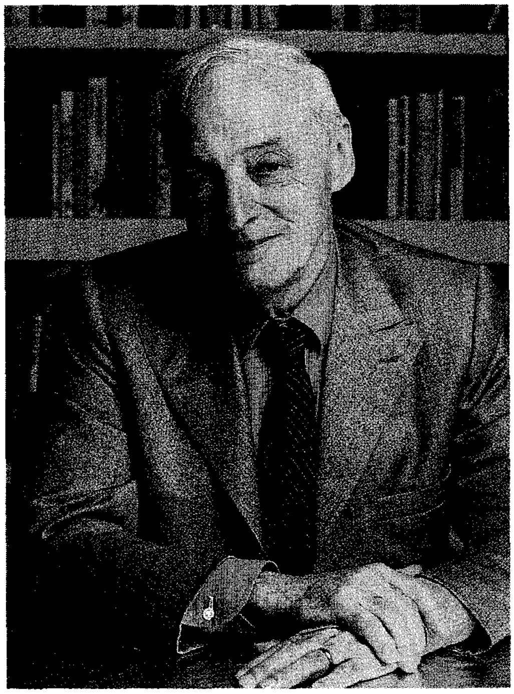
A COUPLE OF GUYS SITTING AROUND TALKING

"...Bellow's novel consists almost entirely of philosophical talk about love; Vidal's, though stylish, is ultimately static..."

More Die of Heartbreak, *by Saul Bellow. William Morrow; 335 pages; $17.95.*

"EXCEPT IN A MELANCHOLY CONNECTION, you seldom hear about love anymore," muses the narrator of Saul Bellow's new novel. Kenneth Trachtenberg certainly doesn't. A man who has always felt sexually inferior to his father, one of the most notorious cocksmen in Paris, Kenneth has fled to the academic life of a midwestern city in the "Rustbelt." He has fathered a child on a flaky young woman who has refused to marry him and has taken herself and her daughter to Seattle. And he has an intense emotional and intellectual relationship with his sweet-natured *Luftmensch* uncle, a noted botanist who, when asked by the press about environmental hazards, says, "It's terribly serious, of course, but I think more people die of heartbreak than of radiation." As the novel begins, Uncle Benn has sneaked off and married a languid, wealthy, cosmopolitan girl, a condominium princess with aggressive social intentions. Kenneth fears disaster for Benn, a genius with plants who is not too swift about people, "a phoenix who runs after arsonists."

More Die of Heartbreak is not one of Bellow's sour novels, but it is certainly a morose one. Kenneth and Benn endlessly chew over the intractable problems of love and sex. They discuss Benn's previous amorous experiences: with a harridan from upstairs who inveigles him into bed and then pounds on Benn's door day and night; with a glamorous and cultured lady who is, however, nuts ("There's one bride who, if she did have a hope chest, it would be full of cocaine"). Both men are the walking wounded of the sexual revolution, buffeted by female aggressiveness and neurosis. Recalling a visit to his mother, who has gone to work in a Somali refugee camp, Kenneth describes his lack of success in getting her sympathy for his formulation that "the East has the ordeal of privation, the West has the ordeal of desire." "I suppose I shouldn't have brought my preoccupations to this land of famine and genocide," he concedes, while noting that he probably couldn't expect his mother to understand erotic agonies in any case: "She hadn't read her Proust."



HEARTS AND MINDS: *Bellow favors the latter.*

The sorrows of love in the West are not entirely mental: Kenneth is touched by the plight of Dita, a woman with a bad complexion who, in order to win him, submits to a quack treatment that leaves her face a bloody mess. Ironically, though the operation doesn't work, its failure does—while caring for the invalid Dita, Kenneth begins to appreciate her goodness, and draws closer to her. This development is rather muffled, however, because Dita is kept at a distance and never allowed to develop much personality of her own. There is even more detachment exercised in the treatment of Benn's wife, Matilda, who exists almost entirely in the conversations the two men have about her. One becomes impatient to see and hear Matilda, to gauge the accuracy of the men's judgments and perceptions. All the lofty, smothering talk grows wearisome, like overheard gossip about someone you don't know.

One character, at least, is free of all the anguish and soul-searching. Matilda's father, Dr. Layamon, is one of Bellow's sinister and wild old men, a figure who inspires some of his best observations. "He had a thin, gabby mouth, and when he wasn't speaking he sometimes wore a look of violent primness, like an actor in a Shaw play, forced briefly to listen to the other guy but thinking how he would rip into him in a minute." The doctor torments Benn with speculations about Matilda's fancy premarital sex life; invites him to pose as a colleague and accompany him through the hospital, examining the bald private parts of old women; and comments on all of Benn's physical imperfections, even following him into the men's room to remark, "Fire-fighting equipment seems adequate, anyway." But, manic as he is, the doctor exists only to exhibit himself; he does not spur any of the meager and foot-shuffling action that is far outweighed by the mounds of philosophy.

"You have to admit, whatever you think of him as a writer, that he's intelligent"—that is the defense Bellow's partisans always offer of his work. It is, indeed, impossible to forget about this intelligence, since we're reminded of it so often—a pickup gambit (on the beach!) involves *Faust,* Beckmann, and Buckminster Fuller. But Bellow's heart seems to be more with the brutal comedy of the doctor than all of his sodden mind games with Kenneth and Benn. In *More Die of Heartbreak,* despite the often-voiced concern epitomized by the title, it is the mind that is given center stage, and fails to hold it.

Empire, *by Gore Vidal. Random House; 486 pages; $22.50.*

HENRY JAMES LEISURELY UNWINDING A skein of mellifluous golden talk, President McKinley at the dinner table casually flipping a handkerchief over the face of his epileptic wife, William Randolph Hearst out on a date with two chorus girls—*Empire* is Gore Vidal's sumptuous, stylish, but ultimately static drama of the years after America acquired the Philippines and a mentality of conquest. In the chambers of the White House, on the rolling lawns of Newport, in the New York apartments filled with "old and new antiques," the talk is of acquisition—marital or mercantile—and

Photograph ©1987 by Thomas Victor.

the voices are all full of money.

Empire has a deliciously sunny beginning. At an English house party in 1898, the newly orphaned Caroline Sanford, an American girl brought up in France, ponders her future, amid a company that includes Henry Adams and Henry James. They chat about the Dreyfus case, about Stephen Crane (Caroline startling everyone by revealing she has read *Maggie, A Girl of the Streets*), and then about someone whose name is on all the Americans' minds. "Caroline wondered if all Americans, of this particular set anyway, were obliged to speak of Theodore Roosevelt at least six times a day, rather the way convent nuns told their beads at regular intervals.... Although Theodore and his Rough Riders had caught the popular imagination, Caroline found it odd that he should be so interesting to his social equals, not to mention elders." James does not join in the prevailing fascination: "I have just—tell no one—reviewed his latest . . . latest . . . well, *book,* for want of a description other than the grim literal paginated printed nullity, called *American Ideals,* in which"—the whichy thickets cluster as James expresses his cultivated disdain, but of course the matter of *Empire* is how Jamesian periphrasis will be shouted down by Rooseveltian rude, raw vitality.

The most attractive exponent of her adopted country's ruthlessness is Caroline, an independent young lady who buys a dying newspaper and, following Hearst's practice of moving the police-blotter news to the front page, makes a success of it. Involved in a difficult court case, she sweetly asks her lawyer, "Isn't this the city where everyone can be bought? Well, let us buy a judge, or is it the jury one pays for?" Yet after swanking about for a bit, Caroline—along with her darker half-brother, Blaise, a creature of European reserve and kinks—retreats and leaves the field to the politicians. Nothing very exciting happens to her until the book is three quarters over, when it suddenly erupts into a shower of seductions, power plays, and dangerous secrets.

Vidal's fictional characters are more taking than his factual ones, who engage in protracted debates about policy and history, and whose deeds are foregone conclusions. Nor are these debates enlivened by much wit-in-action. Vidal gives us more in the way of ironic description (the godlike William McKinley's "rounded chin reflected the afternoon sunlight, thanks to the butter with which it was, like some sacred balm, anointed") than the cutting or majestic remark that ignites social war. There is too much of the stifled cough, the polite incongruity for a novel so sweeping and so densely populated. *Empire* begins as a marvelous party, but it turns into a very long state banquet. ▬

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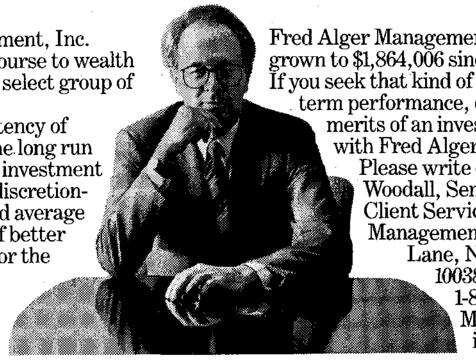

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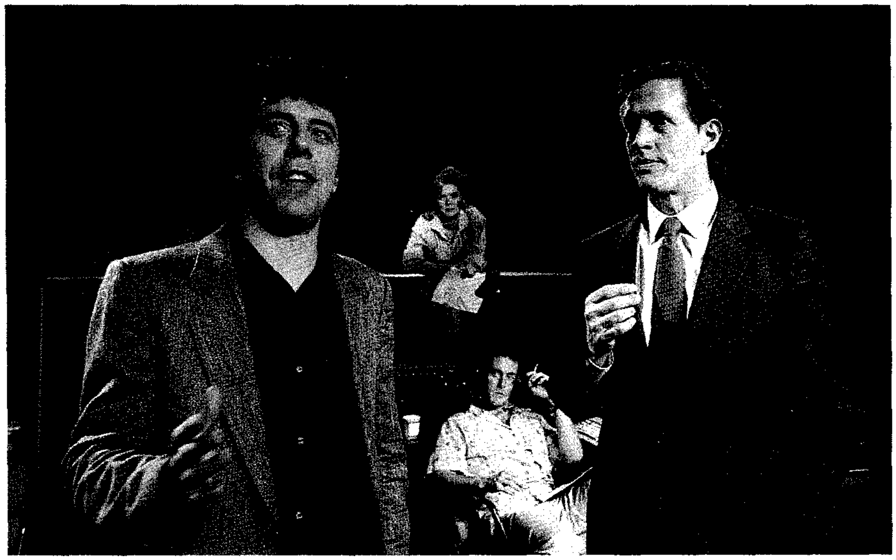
TESTING

> "...Bogosian has mastered all the tricks of this godless trade and brandishes them with satanic glee and exquisite boredom..."



PLAYING HOST: *The author, Eric Bogosian, with Mark Metcalf in* Talk Radio *at the Public.*

TALK-RADIO HOSTS AND THEIR AUDIENCES co-exist in a sinister symbiosis. They alternately butter up and berate each other, whine and wheedle or pontificate and put down. The callers try to hang in as long as possible, like rodeo riders, or to get in Parthian shots and hang up; the host must know when to give them enough rope to hang themselves, when to cut them off with a well-chosen insult. But, as with psychiatrists, both love and hate relationships are productive, provided transference occurs.

The host is father confessor to non-Catholics, therapist to the impecunious, friend to the friendless. And, as that mighty trinity, he can tell the callers what their best friends cannot: that their souls have halitosis, their minds have B.O. At least someone is paying some kind of attention to them; amused or angry, the poor devils are grateful and, tomorrow night at the same time, they tune in again.

Put more simply, the anonymous denizens of Radioland get, if not their fifteen minutes, their 50 seconds of fame; the talk-show host, meting out approbation or reproof, gets to play God. A good time is had by all, and nobody suffers except the level of discourse in America. Eric Bogosian, the monologuist who might easily say with Rousseau in the *Confessions* that his talent consists of "telling people useful but hard truths with sufficient energy and courage," has already given us a monologue about a disc jockey. Now, in collaboration with Tad Savinar, he has remodeled and expanded this into **Talk Radio**, a 90-minute proto-play that is a step in the right direction—from cabaret to theater—but, after all, still only a step.

David Jenkins's apt set is Studio B in Cleveland's talk-radio station WTLK, with a desk from which Barry Champlain, the popular host of "Night Talk," operates and the equipment board where the engineer, Stu, monitors the phone calls and runs the turntables stacked with commercials. There is also a mini-desk for Linda, the production assistant, when she is not running out on various errands, which are diverse enough to include, at times, shacking up with Barry. Stage right is the plate-glass partition behind which Dan, the producer, lurks and worries about ratings; the rear wall bursts out with manifold projections by Tad Savinar, mostly redundant or irrelevant, but the stuff that makes a wordy show more visual and cool.

Tonight is special: Starting tomorrow, "Night Talk" is going national—if, that is, the sponsors, listening in tonight, approve of what they hear. Barry chain-smokes more furiously than ever; the callers, equally in the know, blither even more fulsomely and self-importantly than usual. And what a bunch of punks, deadbeats, and hard-luck cases they are: They could do Sherwood Anderson and Nathanael West proud. And Barry Champlain is all those guys from Henry Morgan to Barry Farber, from Barry Gray to beriberi. The actors who do the voices—cocky, crazy, desperate, murderous—are mostly wonderful, almost as heartbreakingly ridiculous as their real-life prototypes.

Barry Champlain (Eric Bogosian) coaxes, provokes, hectors, and crushes them magisterially. Bogosian has mastered all the tricks of this godless trade and brandishes them with satanic glee and exquisite boredom. Now he is the bear trainer, making his charges dance clumsily to his tune; now he is the bear baiter, arousing them to spine-tingling combat—all for the delight of other listeners, the sponsors, himself. But submissive or recalcitrant, the bears erode Barry's nerves. This hustler from Akron, who started small on local radio, then graduated to Cleveland, is about to make the Big Time; he becomes too arrogant, pulls a couple of fancy stunts too many, and has a crack-up. But never fear, the Barrys are indestructible. They endure.

Talk Radio does not make it as a play. The exchanges between Barry and his co-workers are to drama what call letters are to words. And when the others sound off about their relationships with Barry, we get—more monologues. But Mark Metcalf (Dan) and John McGinley (Stu) are adroit, and Robyn Peterson (Linda) is adorable. Frederick Zollo, hitherto known as a producer, has directed savvily, but with a mean old pro like Bogosian and all that technology blinking, flashing, clicking, and mumbling away, how much direction was needed? Pilar Limosner's costumes and Jan Kroeze's lighting hold their own.

Superficially, the show is good, dirty fun, but neither as drama nor as social psychology does it cut deep enough. And what does it mean when suddenly everybody—Woody Allen, Richard Foreman, Eric Bogosian—is rediscovering radio? Is this a ground swell of laudable anti-television feeling? Or is it just another form—however tough and caustic it may try to act—of nostalgia? ■

Photograph by Martha Swope.

Wine/Alexis Bespaloff

FAIR-WEATHER FRIENDS

"...The best of the Chardonnays and red Bordeaux under $10 that I've recently tasted are just right for current enjoyment..."

ALTHOUGH SERIOUS WINES—ONES THAT are subtle, complex, long-lived, and expensive—may not be the most appropriate choice at this time of year (especially on balmy weekends), there's no need to resign yourself to magnums of bland reds and whites whose chief virtue is price. I recently tasted about 80 Chardonnays from several countries and as many red Bordeaux from recent vintages—all under $10, with a few priced as low as $6: The best of these bottles are just right for current enjoyment.

The Chardonnay grape is generally perceived as producing the finest dry white wines, and its reputation is such that it is increasingly cultivated throughout the world. For all its fame and appeal, however, wines made from this variety are difficult to describe. The spiciness of Gewürztraminer, the grassiness of Sauvignon Blanc, the floweriness of Riesling, and the musky intensity of Muscat are readily apparent to anyone who tries those wines, but there are no easy associations for Chardonnay. Melons and figs are sometimes invoked, and there's no doubt that a well-made Chardonnay displays an elegance and class not found in other wines—a balance of flavor, fruit, and acidity that's easier to appreciate than to characterize.

The taste of Chardonnay is even more elusive because the grape lends itself to manipulation by wine-makers. Although the trick to making fine Riesling, or even Chenin Blanc, is to retain as much of the grape's natural fruit and delicacy as possible, wines made from Chardonnay are often subjected to vinification and cellar techniques that are meant to add complexity and richness of texture. In addition, many Chardonnays are aged in oak barrels, which imposes certain non-vinous flavors onto the wine's original taste.

Chardonnay is traditionally associated with France's Burgundy region, though the villages of Meursault, Chassagne-Montrachet, and Puligny-Montrachet contain only 2,100 acres of that grape. In fact, all of Burgundy, including Mâcon and Chablis, has only 15,000 acres of Chardonnay, fewer than in France's Champagne region. Most white Burgundies now cost more than $10, of course, but some that don't include Mâcon-Villages 1986 of Duboeuf ($7) and, from the 1985 vintage, Mâcon-Lugny Les Charmes ($7.29), LaForet of Drouhin ($7.99), Chardonnay-Bourgogne of Moreau ($7.49), and Bourgogne du Chapitre of Jaffelin ($9.49).

NOW IS THE TIME: *These red and white wines are engaging seasonal choices.*

Chardonnay is now being cultivated in other parts of France, including the Ardêche and the Pays d'Oc, both near the Rhône, and along the Loire. Though reasonably priced, the half-dozen examples I've tried of these *vins de pays* are weak and uninteresting: Chardonnay appears on the label, but very little shows up in the glass. The same is true of the few Chardonnays I've come across from Eastern Europe, where Cabernet Sauvignon seems to maintain its personality more successfully than the subtler Chardonnay.

A great deal of Chardonnay is produced in such Northern Italian regions as Friuli, Veneto, and Trentino-Alto Adige. Until recently, these wines were marketed as Pinot Bianco, but it turned out that many of the vineyards were actually planted with the more glamorous and salable Chardonnay, and the wines are now labeled as such. They are light, clean, and fresh, but few have much varietal definition: Their character seems to owe more to modern technology than to the personality of the grape. Attractive examples of this lean, crisp style—all from the 1985 vintage—include the Chardonnay dell'Alto Adige of Santa Margherita ($7.85), and those of Bollini ($6.49) and Cavit ($4.99).

The proliferation of Australian Chardonnays on retail shelves here in the past eighteen months may obscure the fact that the variety is a recent arrival in Australia. There were almost no Chardonnay vineyards there twenty years ago and only 1,200 producing acres in 1981; today, more than 5,000 acres are planted. The wines, however, are very appealing, with a ripe, accessible style; many of them are also moderately priced.

The most attractive Australian Chardonnays under $10 that I've tasted, which display an elegant balance of fruit and acidity, are the 1986 Krondorf, from the Barossa Valley ($8.75), the 1986 Rothbury Estate, from the Hunter Valley ($9.99), and the 1985 Rouge Homme, from Coonawarra ($9.99). Other good values include such 1986s as Lindeman's Bin 65 ($5.99) and Montrose ($8.49), and such 1985s as Mildara ($7.99), Hardy's Collection ($7.79), and Brown Brothers ($7.99).

Considering that Chardonnay acreage in California has increased from fewer

Illustration by Merle Nacht.

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than 11,000 in 1976 to more than 29,000 today, it's not surprising that most of the Chardonnays found here for under $10 come from that state. Quality, however, is quite variable—few bottlings are poorly made, but all too many are light, simple, rather small-scale versions of Chardonnay. The best examples have clean fruit flavors and enough acidity to give them a refreshing lift, though wines in this price range are unlikely to have much oak-aging.

Good values include the 1985 from Rodney Strong ($6.19) and the 1986 Corbett Canyon Coastal Classic ($6.75 a liter). Other good Chardonnays, all from the 1985 vintage and all selling for $9.49 to $9.99, include the California bottling of Raymond, the Vintner's Reserve of Kendall-Jackson, the Select bottling of Corbett Canyon, and those from Mirassou, Landmark, and Creston Manor.

EVERYONE KNOWS THAT FINE BORDEAUX, along with nearly all French wines, have become more expensive in the past two years. The focus, as always, has been on the *crus classés*, or classed growths—the top 100 or so vineyards of the Médoc, Graves, and Saint-Émilion—plus a number of châteaux in Pomerol. But despite the attention these properties receive, they represent less than 5 percent of the total Bordeaux crop of red wines, which now averages nearly 45 million cases a year (almost ten times the amount of Cabernet Sauvignon and Merlot produced in California).

Most of the red-wine crop consists of such modest appellations as Bordeaux, Bordeaux Supérieur, Côtes de Bourg, and Premières Côtes de Blaye (these four appellations account for more than half the total crop). Some of this wine is labeled simply as Bordeaux Rouge; some is marketed under proprietary brand names, of which Mouton-Cadet is the best known; and some, referred to as *petits châteaux*, or lesser vineyards, are bottled at the property and sold with a château name.

As it happens, many château-bottled wines from the Médoc (including those ranked as *crus bourgeois*) and Saint-Émilion (some of which may be labeled *grand cru*) are also categorized as *petits châteaux* by American retailers and consumers alike, to the justifiable dismay of the château proprietors. In practice, the term *petit château* is usually related to price, rather than rank. Unfortunately, many of the château-bottled wines that sold for $6 or $7 only two years ago now cost $9 or $10, so the epithet *petit* becomes even less appropriate.

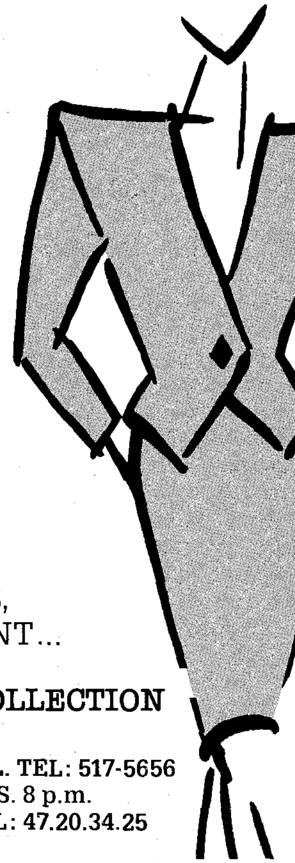
One effect of the price increase of such well-known *crus bourgeois* from the Médoc as Greysac, Larose-Trintaudon, Sénéjac, La Tour de By, Patache d'Aux, and Fourcas Dupré has been the appearance of a great many new labels from lesser appellations; a few are good values, but many are predictably poor wines that have found their way across the Atlantic only because their low price enables them to fill the gap left by the more established *crus bourgeois.*

This, in turn, has put the proprietary Bordeaux brands in a different context. When a good château-bottled wine from the Médoc cost the same as a branded Bordeaux Rouge, or only $1 more, the former was the wiser choice because it was both a better wine and a better value. Today, when the choice is between an $8 or $10 *cru bourgeois* or an unfamiliar, and often poorly made, *petit château* at $6, a dependable, well-made, and widely distributed proprietary brand at $5 or $6 seems an interesting choice. Both the 1985 and 1983 Maître d'Estournel ($5.99), for example, are wines with character and grip; the 1983 Chevalier Védrines ($4.49) is another well-defined red; and the 1985 Grande Marque ($4.99) represents an appealing style of Bordeaux that emphasizes fruit rather than tannic austerity, as does the 1985 La Cour Pavillon ($6.49). The 1985 Baron de Luze ($3.49) and the 1983 Lauretan ($4.49) are both light, but quite agreeable. Of course, the fine quality and abundance of the 1983 and 1985 crops have been particularly helpful to the shippers of these proprietary wines.

As for the current crop of *petits châteaux* at $6 or so, I'm afraid that most of them are disappointing: Some are harsh, others thin and hollow, and most lack the definition that one expects from even a minor Bordeaux. A few exceptions from the 1985 vintage include Châteaux Timberlay, Chaubinet, and Martouret, as well as the 1983 La Rose Laurent.

Despite their higher prices, the established *crus bourgeois* of the Médoc still maintain their superiority in the category of moderately priced red Bordeaux; the best of them are clearly a big step up from the $6 wines discussed above. The brisk taste that characterizes red Bordeaux—and the primary attraction of less expensive bottlings—gives way to the richer texture, structure, and depth of flavor found in such 1983s as La Tour de By and Fourcas Dupré ($8.99 each). Three somewhat softer but no less distinctive 1983s are La Cardonne ($7.99), Dillon ($7.99), and Larose-Trintaudon ($8.49). And the 1983 bottlings of Patache d'Aux and Greysac ($7.99 each) are lighter, more evolved, and enjoyable.

There are almost no moderately priced wines from Pomerol, but a few such château-bottled reds come from the Graves district, including the comparatively rich 1983 Domaine La Grave ($9.99) and the supple, well-balanced 1982 Château Victoria ($7.49). ▬



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THE BEAUTIFUL AND THE DAMNED

"...The Kirov dancers exercised their gifts with an innocent pleasure. Martha Clarke is at her most evocative with sexual images..."

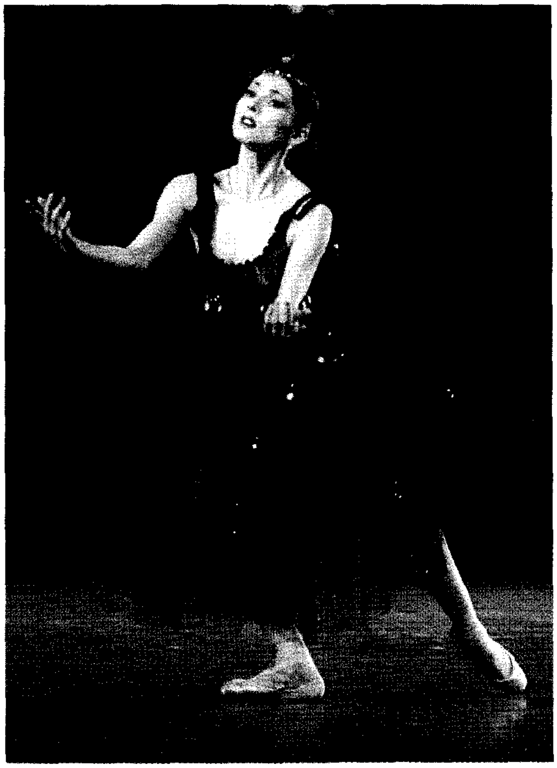
AS A PRELUDE TO A TOUR THAT WILL INCLUDE Chicago and major Canadian cities, a group of 35 dancers from Leningrad's **Kirov Ballet** played a two-night stand in Glassboro, New Jersey. The engagement was an eleventh-hour addition to the Hollybush Festival of Soviet and American music and dance, arranged to commemorate the twentieth anniversary of the Summit Conference (Lyndon Johnson meets Aleksei Kosygin) held at Glassboro State College.

Thankfully, the Kirov's opening-night program steered clear of contemporary Soviet choreography, which tends to range from the monotonous to the absurd, and offered instead a Fokine masterwork, generous portions of Petipa, and a bagatelle from the Romantic age. The leading dancers, most of them familiar from the full company's North American engagements last spring, looked rested and relaxed, each one exercising his particular gifts with an innocent pleasure that is often eroded in performers by the strains of theatrical life.

Altynay Asylmuratova, the most wonderful of the company's young ballerinas (and arguably the greatest beauty in dance history), was fully in command of a classical technique that had shown rifts when she attempted the mercilessly revealing *Bayadère* last year in Philadelphia. Here, dancing a variation from *Paquita,* she made the brief solo not merely a matter of perfectly executed steps—brilliant turns, languorous backbends—but an organic whole, shaped by modulations in energy, rhythm, and scale.

Her tour de force was the pas de six from *Esmeralda,* in which she plays the gypsy street dancer who is compelled to perform at the wedding of the man she loves. The role is perfect for her because it calls upon her ability to fuse every dance phrase with a dramatic impulse. A solo that will show off her long, svelte line and her impeccable balance begins with a glance of smoldering despair that seems to infuse every subsequent move. A series of wide cuts of the leg alternating with sharp springs onto pointe serves as an expression of power and passion. By the time her partner grasps her waist and floats her out from the side of his body as if he were the mast and she the sail, she has you convinced that the jingling rhythm of her tambourine echoes the palpitation of her heart.

Even more ravishing dancing was provided by Irina Kolpakova, whose participation had been unannounced (and who was regretfully assumed to have retired from the stage). Kolpakova's technique, her jump in particular, has been compromised by age; she is in her mid-fifties. Yet with the limited equipment left to her, she creates images and atmospheres so potent, they evoke a collective sigh from her audience. Dancing the Prelude in *Les Sylphides,* she summons the spirits of lake and forest with her invocatory arms; with the familiar listening gestures, she seems so acutely attuned to whisperings from the invisible world that the viewer imagines he is hearing them too.



GYPSY AIRS: *Asylmuratova as Esmeralda, in New Jersey.*

She's at her most haunting in the air, finally freed from the dancer's endless, unequal duel with gravity. In the pas de deux, as she is floated high in her partner's arms, she wafts her own softly upward. She might be lying on a bed of clouds, dreaming of touching the moon. At times, because of her rhythmic acuity, she can create the illusion of soaring upward a second or two before her partner approaches to lift her. Admittedly, there are steps that are only sketched; on the other hand, I've never seen the dancer who can equal Kolpakova's understanding of how to surrender her body to the light.

Although the contingent of male stars hardly measured up to the roster of women, two dancers showed some real distinction. Aleksander Lunev might be singled out just for his striking looks—the square, heavy-boned face set with whimsical features, the ash-blond hair cut in a style that's slyly half punk, half poetic. Short and thickly muscled, with a bulldog neck, he seems an unlikely dancer until he astonishes you with his flight, which is utterly natural; concealing the effort of the takeoff, he just sails up and away, the most buoyant creature around.

The 24-year-old Farukh Ruzimatov, already dubbed Mr. Razzmatazz by the American fans, is like a little wiry animal with wild eyes. He seized the shamelessly flamboyant choreography of the *Corsaire* pas de deux, tore it to shreds, and peered around for something more challenging. He dances much larger than his size and build, with an energy capable of fueling Leningrad through its long winters, and the sort of control that can start a series of turns in a whirlwind frenzy and slow them smoothly to a perfectly positioned halt. Although the program had him pegged as a virtuoso, he has sufficient classical aplomb, even in the throes of his daredevil maneuvers, to suggest he might be capable of much more.

What Ruzimatov needs, and the New York dance public craves, is a full season of the Kirov at the Metropolitan Opera House, so we can get to know each other under more leisurely circumstances. One might even begin to contemplate an exchange of Soviet and American artists, as was worked out for the musical compo-

Photograph by Beatriz Schiller.

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nent of the Hollybush Festival. Think of Asylmuratova dancing Balanchine as a guest artist with the City Ballet, or exploring the Tudor repertory at ABT. Could *glasnost* stretch that far?

MARTHA CLARKE'S RECENT WORK IS hard to categorize. Last season's *Vienna: Lusthaus*, this season's *Hunger Artist*—are these plays without dialogue? Live, hallucinatory motion pictures? The 1984 **Garden of Earthly Delights,** inspired by the Hieronymus Bosch painting of the same name and revived for a limited run at the Minetta Lane Theater, reminds us that Clarke began her career as a dancer and choreographer—she was one of the two women who turned Pilobolus Dance Theater co-ed back in 1972. While it doesn't have the rhythmic continuity of dancing, the piece employs a number of dance strategies.

Obvious among these is a reverberant visual imagery. Clarke is at her most evocative with sexual images. The apple is delivered to Eden's innocent tenants by a fellow, stalwart as a tree, who bears a green-leotarded Clarke on his shoulder, his clasped hands opening under her crotch to reveal the juicy red fruit. Dance's age-old fascination with defying human physical limitations is wittily embodied by having everyone flown via harnesses and counterweights, the cumbersome equipment in full view, the effect—angels and tortured souls aloft—still magical. Clarke's dance background has also given her the skill of letting one idea dissolve into another with the fluid logic of dreams, as in her transformation of musical instruments from instruments of pleasure—through sound and touch—to instruments of torture, the tools that mete out Hell's cacophony and mayhem.

Elsewhere, Clarke resorts to more literal means, and these passages are less successful. In the "Seven Sins" section, she gives us a group of medieval rustics—a filthy, ignorant, mean-minded lot—who illustrate at least five of the deadly traits in a nasty domestic melodrama. There is more of Brueghel's earthy peasantry here than of Bosch's world of fantasy, in which both delight and horror are delivered with the utmost delicacy of touch.

Clarke's piece has a naïveté suggesting the spontaneous dramas that groups of children construct when one of their number is blessed with a fervid imagination. Clarke might be the youngster in the neighborhood who sets everything in motion. Graciously, she lets the serene-faced girl with the extravagantly long hair play Eve, then reduces her to a pitiable, demented figure clawing through a cage of her own tresses. Meanwhile, wherever possible, she assigns herself the villainess role, knowing full well it's the meatiest part in the lot. ■

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DREAMS OF VICTORY

LIGHT AND LEAN: *Michael Ronis hovers over his flavorful low-calorie creations.*

"DIET" IS A FOUR-LETTER WORD THAT means no more pizza and no more candy. Bye-bye, bagels and cream cheese. Adios, frozen margaritas. In my obsessive quest for Christie Brinkley thighs, I've had recurrent dreams of meals as an endless chorus line of broccoli spears dancing down a romaine mountain, and tomatoes swiveling and balancing green-pepper Hula Hoops while pea pods flap in the breeze. Yuk.

Then I heard about the sparkling, one-month-old **Sweet Victory Café** (1157 Third Avenue, at 67th Street, 570-1620), where diet foods are so tasty and portions so generous, you can hardly believe the calories are as low as the prices. A three-course dinner averages $16 per person, including beverage, tax, and tip.

Now I dream about 115-calorie appetizers. Tender chicken sate ($4.25) with peanut-and-sesame sauce and delicate wild-mushroom-and-Brie dumplings ($3.95) in scallion-and-mushroom broth are outstanding. Minestrone ($2.75) is a flavorful concerto of pasta, vegetables, mini-meatballs, and basil in broth.

Executive chef Michael Ronis spent fourteen months with owner Leonard Kaye developing recipes and using laboratory tests to determine calorie counts. Food is weighed in the kitchen, so portions are controlled.

The restaurant, an offshoot of the low-calorie-sweets shop of the same name, uses natural products—no artificial sweeteners or special diet preparations. It does, however, use skim-milk cheeses, and sets 22-calorie breadsticks on the table instead of bread. One obvious problem with this kind of menu is that some ingredients—tomatoes, onions, celery, and zucchini—tend to appear with a certain regularity.

Pale-gray walls, speckled floors, and Memphis-style touches on the wainscoting and fixtures make the long narrow room as appealing and as light as the food. Equal attention might be focused on the sometimes erratic service.

But here is pizza without penance, just 110 calories per slice. I prefer the thin-crust vegetable-topped primavera pie ($5.50) and the tomato-herb-and-cheese pie ($4.95)—light on the cheese, naturally—both enough for two to share.

No need to do without pasta (about 320 calories) either. Even your Italian grandmother would approve of spaghetti bolognese ($7.95) made with ground turkey. Penne with tomatoes, smoked mozzarella, and fresh basil ($8.50) is another hit, while seafood lasagna ($8.95) is a watery miss.

Baked marinated chicken ($8.50) features a clever, flavorful, and crisp "skin" of shredded potatoes. Entrée salads, including the robust diced Chef Cobb salad ($8.50) and sesame-tinged Oriental chicken salad ($8.50), are equally satisfying.

Serious dieters may forgo desserts, such as the 150-calorie almost-real-tasting chocolate mud pie ($3.50). But who could resist the 30-calorie chocolate-coated ice-cream Trufflets ($1.50 for four)? Probably not even Christie Brinkley. Sweet Victory Café is open daily noon to 11 P.M. No reservations needed for parties of under five. A.E. ■

Photograph ©1987 by Frederick Charles.

SALES & BARGAINS

BY LEONORE FLEISCHER

ELMSFORD I

THIS RESTAURANT-SUPPLY HOUSE IS ALways a great resource; now prices are reduced further. Belgian glassware, was 25 percent off list, now 50 percent off (large faceted tumblers, list $23 for 12, here $11.50; minimum order, 36); Buffalo, Coors, and Homer Laughlin commercial china (most items sold in lots of 24 or 36) include Homer Laughlin dinner plates, list $71.96 for 12, here $71.96 for 24; Libbey all-purpose wineglasses, list $35.08 for 12, here $17.54; stainless-steel flatware includes teaspoons, list $4 for 12, here $2. Master Chef aluminum-exterior, stainless-steel-interior cookware starter set (10-in. frying pan, 2- and 3½-qt. covered saucepans, 5-qt. covered casserole, and 3-qt. steamer insert), list $300, here $200. A.E., M.C., V., checks accepted; all sales final. *Westchester Restaurant Supply Co., 1 Nepperhan Ave., Elmsford, N.Y. (914-592-5200). By car from Manhattan: Take Saw Mill River Pkwy. to Elmsford Exit (Rte. 119 East); turn right at stop sign; turn left at first traffic light; store is on left. Mon.–Fri. 8:30 a.m.–5 p.m. and Sat. 9 a.m.–5 p.m.; through 6/30.*

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—6/3–9: "Czech Festival of New Films": Seven films, all premieres, including *Quiet Happiness.* #2—Through 7/30: "Kino Presents." 6/3–6: *Pandora's Box; Diary of a Lost Girl; Lulu in Berlin.* 6/7–8: *Matter of Heart; Nineteen Nineteen.* 6/9: *Take the Money and Run; Putney Swope.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 6/3: "The Films of Elia Kazan": *The Sea of Grass; The Visitors.* 6/4: *The Wrong Man; Dial M for Murder.* 6/5–6: *Thalia in Ruins; Memories of Berlin.* 6/7: *Providence; Hiroshima, Mon Amour.* 6/8: *After Hours; Taxi Driver.* 6/9: *Beat the Devil; Dr. Strangelove.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 6/4: *Lethal Weapon.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Salvation!* #2—*Festival of Claymation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Athens, Ga.—Inside/Out.* #2—*River's Edge.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Gothic.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Gardens of Stone.* #2—*Raising Arizona.* #3—*Angel Heart.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 6/3: *The Red Shoes; Under the Roofs of Paris.* 6/4: *Red River; Shane.* 6/5–6: *Ministry of Fear; The Fallen Idol.* 6/7: *The Merry Widow* (1934); *Monte Carlo.* 6/8: *Secrets of Women; Illicit Interlude.* 6/9: *Separate Tables; Brief Encounter.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 6/3–4: *Choose Me; Remember My Name.* 6/5–6: *Ménage; Going Places.* 6/7: *Fellini's Casanova.* 6/8–9: *Bus Stop; Niagara.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. (929-3350). #1 and #2—*Ishtar.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Hollywood Shuffle.* #2—Through 6/4: *Sweet Lorraine.* Opening 6/5: *Shadey.* #3—*Padre Nuestro.* #4—*Law of Desire.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Lethal Weapon; The Chipmunk Adventure.* #2—*Ernest Goes to Camp.* #3—*Tin Men.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Platoon.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Tin Men.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—Through 6/2: *The Secret of My Success.* Opening 6/3: *The Untouchables.* #2—*Beverly Hills Cop II.* #3—Through 6/4: *Beverly Hills Cop II.* Opening 6/5: *Harry and the Hendersons.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Ishtar.*

42nd–60th Streets

31. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Beverly Hills Cop II.* Closed to the public 6/2.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Gate.* #2—*Lethal Weapon.* #3—*Police Academy 4: Citizens on Patrol.* #4—*Angel Heart.* #5—*Extreme Prejudice.* #6—*The Stepfather.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Opening 6/3: *The Untouchables.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 6/4: *The Secret of My Success.* Opening 6/5: *Harry and the Hendersons.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 6/2: *Ernest Goes to Camp.* Opening 6/3: *The Untouchables.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*The Chipmunk Adventure.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Platoon.* #2—Through 6/4: *Blind Date.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—Through 6/4: *Morgan Stewart's Coming Home.* Opening 6/5: *Munchies.* #2—*Hunter's Blood.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Tin Men.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Ishtar.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Ernest Goes to Camp.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ishtar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Sweet Lorraine.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Gothic.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *"Crocodile" Dundee.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Devil in the Flesh.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Annēe des Mēduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Tin Men.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1 and #2—Beg. 6/5: *Beverly Hills Cop II.*

52. BARONET—Third Ave. at 59th St. (355-1663). *River's Edge.* **CORONET**—*Summer Heat.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Radio Days.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *The Second Victory.* **CINEMA II**—(753-0774). *Personal Services.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Morgan Stewart's Coming Home.* #2—(832-2720). *The Stepfather.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 6/4: *Beverly Hills Cop II.* Opening 6/5: *Harry and the Hendersons.* #2—Through 6/2: *Beverly Hills Cop II.* Opening 6/3: *The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Amazing Grace and Chuck.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Gardens of Stone.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Ernest Goes to Camp.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Hollywood Shuffle.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1 and #2—*Beverly Hills Cop II.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—Through 6/2: *The Gate.* #2—Through 6/2: *Lethal Weapon; The Chipmunk Adventure.* #1 and #2—Opening 6/3: *The Untouchables.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 6/4: *Lethal Weapon.* Beg. 6/5: *The Secret of My Success.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Gardens of Stone.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*Swimming to Cambodia.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 6/20: "The Films of James Stewart." 6/2–3: *Ziegfeld Girl; The Shopworn Angel.* 6/4–6: *Rope; Vertigo.* 6/7–8: *Navy Blue and Gold; After the Thin Man.* 6/9–10: *The Man Who Shot Liberty Valance; Shenandoah.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*Ernest Goes to Camp.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1 and #4—*Beverly Hills Cop II.* #2—*Project X.* #3—*Tin Men.* #5—Through 6/4: *The Secret of My Success.* Opening 6/5: *Harry and the Hendersons.* #6—Through 6/2: *Sweet Lorraine.* Opening 6/3: *The Untouchables.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*Hollywood Shuffle.* #2—Through 6/4: *Padre Nuestro.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Beverly Hills Cop II.* #2—Through 6/2: *Creepshow 2.* Opening 6/3: *The Untouchables.* #3—*The Stepfather.* #4—*The Gate.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 6/4: *Police Academy 4.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Ernest Goes to Camp.* #2—*The Gate.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30, Wed. and Fri.–Sun. at 4:30. Triple features: $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* at 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 6/3 at 7:30: *The League of Frightened Men* (1937), dir. Alfred E. Green, with Walter Connolly.

THE CLOCKTOWER—108 Leonard St. (233-1096). Free. 6/4 at 7:30: New films by women.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 6/5 at 8: *A Fugitive in Paris* (1987), by Joe Gibbons; Gibbons present. 6/6 at 8: "Early Animated Classics (1908–33)": *A Love Affair in Toyland* (France, 1908), by Emile Cohl, *Gertie the Dinosaur* (1914), by Winsor McCay, *Mutt and Jeff in the Big Swim* (1918), *Felix Gets the Can* (1924), by Otto Messmer, *Newman's Laugh-o-Grams* (Disney, 1920), *Mad Dog* (Disney, 1932), *Steamboat Willie* (Disney, 1928), with Mickey Mouse, and *Carmen* (1933), by Lotte Reiniger. 6/7 at 8: "New Filmmakers' Showcase": Works by Mary Ann Toman, Adrienne Atlenhaus, Barbara Chang, Michael Stiller, and Lilly Ann Boruszkowski; filmmakers present.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/9 at 8: *Come Back, Africa* (South Africa, 1960), by Lionel Rogosin; Rogosin present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 6/2–3: *La Marie du port* (France, 1950), dir. Marcel Carnē. 6/9–10: *La Chinoise* (France, 1967), dir. Jean-Luc Godard.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 6/21: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": *The Looking Glass* (1981), *Information Withheld* (1981), *Shifters* (1984), and *J. S. Bach* (1986), all by Juan Downey, as part of the series *The Thinking Eye.*

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. Through 6/26: "Japanese Literature on Screen." 6/5 and 6/9 at 7:30: *The Makioka Sisters* (Japan, 1983), dir. Kon Ichikawa, based on a novel by Junichiro Tanizaki.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Through 8/16: "Chagall and the Bible." National Jewish Archive of Broadcasting (free with museum admission): 6/7 at 12:30, 1:30, and 2:30: "A Glimpse of the Inner Life of Marc Chagall," from *Directions* (ABC, 1962), and "Chagall: An Artist's Prayer," from *Lamp Unto My Feet* (CBS, 1963). 6/7 at 4 ($6): *Homage to Chagall: The Colors of Love* (1977); discussion with Harry Rasky.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." Through 6/13: "Films From Germany." 6/5 at 8: Selected works by young and emerging West German media artists. 6/6 at 8: Works by West German filmmaker Noll Brinckmann: *The Father* (1986, premiere), *Upholstered Furniture on the Grass* (1984), *Half a Life* (1983), *The Primal Scene* (1981), and others.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8: Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 6/4 at 2:30 and 6: "In Memoriam: Films by Norman McLaren (1939–1967)": *Scherzo; V for Victory; Dollar Dance; Keep Your Mouth Shut; Fiddle-De-Dee; Begone Dull Care; Neighbors; Blinkety Blank; Canon; Mosaic;* and *Pas de Deux.* 6/5–23: "25 Years of James Bond: Gift of Albert R. Broccoli." 6/5 at 2:30: *From Russia With Love* (1963), dir. Terence Young, with Sean Connery and Lotte Lenya; at 6: *Dr. No* (1962), dir. Terence Young, with Sean Connery and Ursula Andress. 6/7 at 2: *Goldfinger* (1964), dir. Guy Hamilton, with Sean Connery and Honor Blackman; at 5: (See 6/5 at 2:30). 6/9 at 2:30: (See 6/5 at 6); at 6: (See 6/7 at 2). **Titus Theater 2:** 6/4 at 3 and 6:30: "What's Happening?": *In a Jazz Way: A Portrait of Mura Dehn* (1985), dir. Louise Ghertier and Pamela Katz, and *Memoirs of an Everyday War* (1986), dir. Gaston Ancelovici, Jaime Barrios, and Rene Davila. Through 6/7: "Recent Acquisitions: From the Archive." 6/6 at 2:30: *Confessions of a Stardreamer* (1978), by John Canemaker; *Rhythm in Light* (1934), *Abstronic* (1952), and *Mood Contrasts* (1953), all by Mary Ellen Bute; and *Rushlight* (1984), by Holly Fisher; at 5:30: Edison Kinetoscopes, including *Sandow the Strong Man* (1898), *Suspense* (1913), dir. Lois Weber and Phillips Smalley, and *Ingeborg Holm* (1913, Swedish intertitles), dir. Victor Sjöström. 6/7 at 2:30: *The Farm They Won* (1950), dir. Morris Engel, and *America and Lewis Hine* (1984), dir. Nina Rosenblum; at 5:30: *Money* (1984), by Henry Hills, *The Braddock Food Bank* (1985), by Tony Buba, *Clotheslines* (1981), by Roberta Cantow, and *What Do Children Think Of When They Think Of the Bomb?* (1984), by John Canemaker.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 6/3–4 at 8: *Rate It X* (1985), dir. Lucy Winer and Paula de Koenigsberg. 6/5–6 at 8 and 10, 6/7 at 5, 7, and 9, 6/8 at 8: *Marlene* (West Germany, 1986), dir. Maximilian Schell, with Marlene Dietrich. 6/9 at 8: "Gay Pride Month": *Parting Glances* (1986), dir. Bill Sherwood; Sherwood present.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission; children free. Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green, with Robinson and Ruby Dee.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 6/6 at 1:30: *Terms of Endearment* (1983), dir. James L. Brooks, with Shirley MacLaine and Debra Winger.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Through 6/26: Wed.–Sun. noon–6: *Raw Zones,* a video installation by Bethany Eden Jacobson.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 6/7: Tue.–Sun. at 6:30: *Unfinished Business* (1987), dir. Viveca Lindfors, and *Moonfleet* (1955), dir. Fritz Lang, with Lindfors; at 9:30: *My Life for Zarah Leander* (1986), dir. Christian Blackwood, and *La Habañera* (West Germany, 1937), dir. Douglas Sirk, with Zarah Leander. 6/9–18: Tue.–Sun. at 5:50, 7, and 8:15, Sat.–Sun. at 4:30: *Andy Warhol* (1973), dir. Lana Jokel; at 9:30: *My Life for Zarah Leander* (1986), dir. Christian Blackwood, and *To New Shores* (West Germany, 1937), dir. Douglas Sirk, with Leander. Through 6/28: "Public Service" (free): Sat.–Sun. at 2: *Chuck Solomon: Coming of Age* (1986), dir. Marc Huestis and Wendy Dallas.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 6/26: "Sculptors on Film." 6/6 at 2: Christo: *Running Fence* (1978), dir. David and Albert Maysles and Charlotte Zwerin.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $6; children and senior citizens $2.50. 6/6 at 8: "Cartoons Take On the Classics!": *Tubby the Tuba* (Puppetoon, 1947), *Two Mouseketeers* (MGM, 1952), with Tom and Jerry, *Snow White* (Fleischer, 1933), with Betty Boop, *Dr. Jekyll and Mr. Mouse* (MGM, 1947), with Tom and Jerry, *The Rabbit of Seville* (Warner Bros., 1950), with Bugs Bunny, *The Scarlet Pumpernickel* (Warner Bros., 1950), with Daffy Duck, *What's Opera, Doc?* (Warner Bros., 1957), with Bugs and Elmer Fudd, and more.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 6/7 and 14 at 1:30: "NYC Experimental Video and Film Festival."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.-Sat. at noon, Sun. at 1: 5/31-6/4: *Landscape Suicide* (1986), dir. James Benning; 6/5-9: *The Riverbed* (1986), by Rachel Reichman. Video: 6/2 at 4, 5, and 6:30, 6/3-4 at 2:30 and 3:30: *Rock My Religion* (1986), by Dan Graham; 6/5-6 at 2:30, 6/7 at 3:30, 6/9 at 4 and 6:15: *I Do Not Know What It Is I Am Like* (1986), by Bill Viola.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.* #3—Beg. 6/5: *Harry and the Hendersons.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Beverly Hills Cop II.* #2—*Gardens of Stone.* #3—Through 6/4: *The Gate.* Beg. 6/5: *Harry and the Hendersons.* #4—*Ishtar; The Chipmunk Adventure.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 6/2: *Lethal Weapon.* Beg. 6/3: *The Untouchables.* #2—*Beverly Hills Cop II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1 and #2—*Beverly Hills Cop II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Beverly Hills Cop II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Ishtar.* #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.* #4—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 6/4: *The Gate; Hunter's Blood.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Creepshow 2; The Chipmunk Adventure.* #2 and #3—*Beverly Hills Cop II.* #4—Through 6/2: *Platoon.* Beg. 6/3: *The Untouchables.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Ernest Goes to Camp.* #2—*Lethal Weapon; Hollywood Shuffle.* #3—Through 6/2: *Hunter's Blood; Enemy Territory.* Beg. 6/3: *The Untouchables.* #4—*Morgan Stewart's Coming Home.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Through 6/4: *Blue Velvet; Crimes of the Heart.* Beg. 6/5: *Harry and the Hendersons.* #2—*Ishtar.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 6/4: *Hunter's Blood.* Beg. 6/5: *The Messenger.* #2—Through 6/4: *The Stepfather.* Beg. 6/5: *Munchies.* #3—*The Gate.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Ishtar.* #2—*The Secret of My Success.* #3—*Creepshow 2; The Chipmunk Adventure.* #4—*The Gate.* #5—*Morgan Stewart's Coming Home.* #6—Through 6/2: *The Stepfather.* Beg. 6/3: *The Untouchables.* #7—*Lethal Weapon.* #8—Through 6/4: *Enemy Territory.* Beg. 6/5: *Harry and the Hendersons.* #9—*Hollywood Shuffle.* #10 and #11—*Beverly Hills Cop II.* #12—*Ernest Goes to Camp.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Stepfather.* #2—*Hollywood Shuffle; The Chipmunk Adventure.* #3—*Ishtar.* #4—*Tin Men; Blind Date.* #5—*Lethal Weapon.* #6—Through 6/2: *Ernest Goes to Camp.* Beg. 6/3: *The Untouchables.* #7—*River's Edge.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 6/4: *Blind Date; Platoon.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Ishtar.* #2—*Hollywood Shuffle.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ishtar.* #2—*Ernest Goes to Camp.* #3—Through 6/2: *Morgan Stewart's Coming Home.* Beg. 6/3: *The Untouchables.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Ernest Goes to Camp.* #2—*River's Edge.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Project X.* #2—Through 6/2: *The Gate.* Beg. 6/3: *The Untouchables.* #3—*Beverly Hills Cop II.* #4—*Morgan Stewart's Coming Home.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Beverly Hills Cop II.* #2—Through 6/2: *The Gate.* Beg. 6/3: *The Untouchables.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 6/4: *The Stepfather.* Beg. 6/5: *The Messenger.* #2—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Outrageous Fortune; Radio Days.* Beg. 6/5: *Harry and the Hendersons.* #3—*The Gate.* #4—*The Secret of My Success.* #5—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1 and #2—*Beverly Hills Cop II.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1 and #2—*Beverly Hills Cop II.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1 and #2—*Beverly Hills Cop II.* #3—*The Gate.* #4—Through 6/2: *Creepshow 2; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Beverly Hills Cop II.* #2—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.* #3—Through 6/2: *Platoon.* Beg. 6/3: *The Untouchables.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Stepfather.* #2—*Morgan Stewart's Coming Home.* #3—*Lethal Weapon; The Chipmunk Adventure.* #4—*Ishtar.*

216. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Ishtar.* #2 and #3—*Beverly Hills Cop II.* #4—*Ernest Goes to Camp.* #5—*The Secret of My Success.* #6—*Project X.* #7—Through 6/4: *Gardens of Stone; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.* #8—Through 6/2: *Morgan Stewart's Coming Home.* Beg. 6/3: *The Untouchables.* #9—Through 6/4: *The Stepfather.* Beg. 6/5: *Harry and the Hendersons.*

217. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Ishtar; The Chipmunk Adventure.* #2—*Beverly Hills Cop II.* #3—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Harry and the Hendersons.* #4—*The Stepfather.* #5—Through 6/2: *The Gate.* Beg. 6/3: *The Untouchables.* #6—Through 6/4: *Ernest Goes to Camp.* Beg. 6/5: *Munchies.*

218. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Through 6/4: *Hollywood Shuffle.* #2—Beg. 6/5: *Harry and the Hendersons.*

219. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Stepfather.* #2—*The Gate.* #3—*Hunter's Blood.* #4—*Beverly Hills Cop II.* #5—Through 6/4: *Beverly Hills Cop II.* Beg. 6/5: *Harry and the Hendersons.*

220. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/2: *The Gate.* Beg. 6/3: *The Messenger.* #4—Through 6/4: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.*

221. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*The Stepfather.* #2—*American Ninja 2; The Chipmunk Adventure.* #3—*The Gate.* #4—*River's Edge.*

222. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Temporarily closed. #2—Temporarily closed. #3—*Ernest Goes to Camp.* #4—*Ishtar.* #5—Through 6/2: *Project X.* Beg. 6/3: *The Untouchables.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Ernest Goes to Camp.* #2—*Blind Date.* #3—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #4—*The Gate.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Ernest Goes to Camp.* #2—*Beverly Hills Cop II.* #3—*The Gate.* #4—*Ishtar.* #5—Through 6/4: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/5: *Munchies.* #6—*Morgan Stewart's Coming Home.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*River's Edge.* #2—Through 6/2: *Platoon.* Beg. 6/3: *The Untouchables.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Ishtar.* #2—Through 6/4: *The Stepfather.* Beg. 6/5: *Harry and the Hendersons.* #3—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Harry and the Hendersons.* #4—*Ernest Goes to Camp.*

303. CORONA—PLAZA—(639-7722). Through 6/4: *The Secret of My Success; Back to the Future.* Beg. 6/5: *Lethal Weapon; Heartbreak Ridge.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Ishtar.* #2—*The Gate.* #3—*The Secret of My Success.* #4—Through 6/4: *Meatballs III; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.* #5—*Ernest Goes to Camp.* #6—*Tin Men.* #7—*Morgan Stewart's Coming Home.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Beverly Hills Cop II.* #2—Temporarily closed.

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 6/4: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/5: *Munchies.* #2 and #3—*Beverly Hills Cop II.* #4—*The Gate.*

307. FLUSHING—UTOPIA—(454-2323). Program unavailable.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Lethal Weapon; Little Shop of Horrors; The Aristocats.* #2—Through 6/2: *Raising Arizona.* Beg. 6/3: *The Secret of My Success.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Morgan Stewart's Coming Home.* #2—*Ernest Goes to Camp.* #3—*Ishtar.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*River's Edge.* #2—*Blind Date.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). Through 6/2: *The Secret of My Success.* Beg. 6/3: *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Gate.* #2—*The Stepfather.* #3—Through 6/4: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/5: *Munchies.* #4—*Project X.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.* #2—*Ishtar.* #3—*Morgan Stewart's Coming Home; The Chipmunk Adventure.* #4—*Ernest Goes to Camp.* #5—Through 6/4: *The Gate.* Beg. 6/5: *Munchies.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Beverly Hills Cop II.* #2—*The Stepfather.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 6/2: *Ishtar.* Beg. 6/3: *The Untouchables.* #2—Through 6/4: *Eunich.* Beg. 6/5: *The Untouchables.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Stepfather.* #2—*The Gate.* #3—Through 6/4: *Creepshow 2; American Ninja 2.* Beg. 6/5: *Harry and the Hendersons.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Beverly Hills Cop II.* #2—*Tin Men.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.* #3—*The Gate.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). Program unavailable.

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Creepshow 2.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Ishtar.* #2—Program unavailable.

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ernest Goes to Camp.* #2—*The Stepfather.*

401. NEW DORP—HYLAN—(351-6601). #1—*Beverly Hills Cop II.* #2—*Ishtar.*

402. NEW DORP—LANE—(351-2110). *Morgan Stewart's Coming Home; The Chipmunk Adventure.*

403. NEW DORP—RAE—(979-0444). #1—Through 6/4: *Lethal Weapon.* #2—Through 6/4: *Platoon.* #3—Through 6/4: *Blind Date.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*The Gate.* #2—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.*

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500. BALDWIN--GRAND AVENUE—(223-2323). #1—*Ishtar; The Aristocats.* #2—*Project X; The Chipmunk Adventure.*

501. BELLMORE—MOVIES—(783-7200). Through 6/4: *Platoon.* Beg. 6/5: *The Secret of My Success.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 6/4: *Lethal Weapon; The Aristocats.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Ishtar.* #2—*Morgan Stewart's Coming Home.* #3—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #4—*The Gate.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Ernest Goes to Camp.* #2—*The Secret of My Success.* #3—Through 6/2: *Project X.* Beg. 6/3: *The Untouchables.* #4—Through 6/4: *Gardens of Stone; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1 and #2—*Beverly Hills Cop II.* #3—*Ishtar.* #4—*The Stepfather.* #5—*The Gate.* #6—*Ernest Goes to Camp.* #7—Through 6/4: *Gardens of Stone; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.* #8—*The Secret of My Success.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Beverly Hills Cop II.* Beg. 6/5: *Harry and the Hendersons.* #3—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Harry and the Hendersons.*

507. HEWLETT—RKO—(791-6768). Through 6/4: *Blind Date.* Beg. 6/5: *Tin Men.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #2—*Gardens of Stone.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1 and #2—*Beverly Hills Cop II.* #3—*Project X.* #4—*The Secret of My Success.* #5—Through 6/2: *"Crocodile" Dundee.* Beg. 6/3: *The Untouchables.* #6—Through 6/4: *Lethal Weapon.* Beg. 6/5: *Harry and the Hendersons.*

510. LAWRENCE—RKO—(371-0203). #1—*Lethal Weapon.* #2—Through 6/2: *The Gate.* Beg. 6/3: *The Untouchables.* #3—*Ishtar.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 6/4: *Project X.* #2—Through 6/4: *Tin Men.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/2: *Gardens of Stone.* Beg. 6/3: *The Untouchables.* #4—*Ernest Goes to Camp.* #5—*River's Edge.* #6—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 6/4: *Project X.* Beg. 6/5: *The Secret of My Success.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Gardens of Stone.* #2—*Morgan Stewart's Coming Home.* #3—*Raising Arizona.* #4—Through 6/4: *Project X.* Beg. 6/5: *Munchies.*

515. MALVERNE—TWIN—(599-6966). #1—Through 6/4: *Raising Arizona.* #2—Through 6/4: *Lethal Weapon.*

516. MANHASSET—MANHASSET—(627-7887). #1—*River's Edge.* #2—*Ernest Goes to Camp.* #3—Through 6/2: *Morgan Stewart's Coming Home.* Beg. 6/3: *The Untouchables.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Gate.* #2—*Morgan Stewart's Coming Home.* #3—Through 6/4: *"Crocodile" Dundee.* Beg. 6/5: *Harry and the Hendersons.* #4—*The Secret of My Success.* #5—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #6—Through 6/2: *Creepshow 2.* Beg. 6/3: *The Untouchables.* #7—*Ishtar.* #8—*Ernest Goes to Camp.* #9—Through 6/4: *The Stepfather.* Beg. 6/5: *Harry and the Hendersons.*

518. MASSAPEQUA—PEQUA—(799-6464). *Beverly Hills Cop II.*

519. MERRICK—TWIN—(546-1270). #1—*Ernest Goes to Camp.* #2—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ishtar.* #2—*Outrageous Fortune; The Aristocats.*

521. OCEANSIDE—OCEANSIDE—(536-7565). Program unavailable.

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—Through 6/4: *Raising Arizona.* #2—Through 6/4: *Morgan Stewart's Coming Home.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Room With a View.* #2—Through 6/4: *Outrageous Fortune; The Aristocats.* Beg. 6/5: *Harry and the Hendersons.* #3—*The Secret of My Success.* #4—*The Stepfather.* #5—*Project X.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.* #2—*Ernest Goes to Camp.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Ishtar.* #2—*Platoon.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Ernest Goes to Camp.* #2—*Tin Men.* #3—*Morgan Stewart's Coming Home.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Ishtar.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Ernest Goes to Camp.* #2—*Project X.* #3—*The Stepfather.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hollywood Shuffle.* #2—*Ishtar.* #3—*Lethal Weapon.* #4 and #5—*Beverly Hills Cop II.* #6—*The Secret of My Success.* #7—*Morgan Stewart's Coming Home.* #8—*Platoon; The Chipmunk Adventure.* #9—Through 6/2: *Enemy Territory.* Beg. 6/3: *The Untouchables.* #10—*River's Edge.* #11—Through 6/4: *Creepshow 2.* Beg. 6/5: *Harry and the Hendersons.* #12—*The Gate.*

531. WANTAGH—RKO—(781-6969). Through 6/4: *Blind Date.* Beg. 6/5: *Tin Men.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Beverly Hills Cop II.* #2—*The Gate.* #3—*Ernest Goes to Camp.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Hollywood Shuffle.* #2—*Ernest Goes to Camp.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Stepfather.* #2—Through 6/2: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #3—*Morgan Stewart's Coming Home.*

601. BABYLON—SOUTH BAY—(587-7676). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/4: *Ernest Goes to Camp.* Beg. 6/5: *Harry and the Hendersons.*

602. BAY SHORE—CINEMA—(665-1722). *Ishtar.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Gate.* #2—*Platoon.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Ernest Goes to Camp.* Beg. 6/5: *Harry and the Hendersons.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*"Crocodile" Dundee; The Chipmunk Adventure.* #3—*Lethal Weapon.* #4—*Ernest Goes to Camp.* #5—*Morgan Stewart's Coming Home.* #6 and #7—*Beverly Hills Cop II.* #8—Through 6/2: *The Stepfather.* Beg. 6/3: *The Untouchables.* #9—*The Gate.* #10—*Project X.* #11—*Ishtar.* #12—Through 6/4: *Creepshow 2.* Beg. 6/5: *Harry and the Hendersons.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Ishtar.* #2 and #3—*Beverly Hills Cop II.* #4—*The Gate.* #5—*Morgan Stewart's Coming Home.* #6—Through 6/2: *Creepshow 2.* Beg. 6/3: *The Untouchables.* #7—*Project X.* #8—*The Secret of My Success.* #9—*River's Edge.* #10—*Platoon; The Chipmunk Adventure.* #11—*Ernest Goes to Camp.* #12—Through 6/4: *Lethal Weapon.* Beg. 6/5: *Harry and the Hendersons.*

609. COMMACK—RKO—(499-4545). #1—*Hollywood Shuffle.* #2—*Tin Men.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Stepfather.* #2, #3, and #4—*Beverly Hills Cop II.* #5—Through 6/4: *The Gate.* Beg. 6/5: *Harry and the Hendersons.* #6—Through 6/2: *Hunter's Blood; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #7—*Ishtar.* #8—*Ernest Goes to Camp.*

611. CORAM—PINE—(698-6442). Program unavailable.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Ishtar.* #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.* #4—Through 6/2: *Morgan Stewart's Coming Home; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #5—*The Stepfather.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Beverly Hills Cop II.* Beg. 6/5: *Harry and the Hendersons.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 6/5–6: *Tin Men.*

615. GREENPORT—GREENPORT—(477-0500). Through 6/4: *Sid & Nancy.* Beg. 6/5 (tent.): *Kangaroo.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Ishtar.* #2—*Ernest Goes to Camp.* #3—Through 6/2: *Project X.* Beg. 6/3: *The Secret of My Success.* #4—*Morgan Stewart's Coming Home; The Chipmunk Adventure.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). Through 6/2: *The Secret of My Success.* Beg. 6/3: *The Untouchables.*

618. ISLIP—ISLIP—(581-5200). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/4: *The Secret of My Success; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Ernest Goes to Camp.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 6/4: *Blind Date.* Beg. 6/5: *Lethal Weapon.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 6/2: *Morgan Stewart's Coming Home; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #2—*Gardens of Stone.* #3—*Ishtar.* #4—*Ernest Goes to Camp.* #5—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.* #6—*Beverly Hills Cop II.*

622. MONTAUK—THE MOVIES—(668-2393). 6/5–7: Program unavailable.

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/4: *Raising Arizona.* Beg. 6/5: *Lethal Weapon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Gate.* #2—Through 6/4: *Project X.* Beg. 6/5: *Munchies.* #3—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Harry and the Hendersons.* #4—*Ishtar.* #5—*Ernest Goes to Camp.* #6—*The Secret of My Success.* #7—Through 6/2: *The Stepfather.* Beg. 6/3: *The Untouchables.* #8, #9, and #10—*Beverly Hills Cop II.* #11—*The Chipmunk Adventure.* #12—Through 6/2: *Gardens of Stone.* Beg. 6/3: *The Untouchables.* #13—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Harry and the Hendersons.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 6/4: *Raising Arizona.* Beg. 6/5: *Gardens of Stone.* #2—*Blind Date.* #3—Through 6/4: *Creepshow 2.* Beg. 6/5: *Lethal Weapon.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Morgan Stewart's Coming Home.* **WEST**—*Ishtar.*

629. ROCKY POINT—DRIVE-IN—(744-8900). *Ishtar; The Karate Kid Part II.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 6/4: *My Sweet Little Village.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Gardens of Stone.* #2—*Ernest Goes to Camp.* #3—Through 6/2: *Morgan Stewart's Coming Home.* Beg. 6/3: *The Untouchables.*

632. SHIRLEY—DRIVE-IN—(281-5444). *Beverly Hills Cop II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Ishtar.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Beverly Hills Cop II.* #2—*Ishtar.*

635. STONY BROOK—LOEWS—(751-2300). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Gardens of Stone.* #2—*Project X.* #3—Through 6/4: *The Gate.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Beverly Hills Cop II.* #2—Beg. 6/3: *The Untouchables.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 6/4: *Ernest Goes to Camp.* Beg. 6/5: *Harry and the Hendersons.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 6/4: *Ernest Goes to Camp.* #2—Through 6/4: *The Secret of My Success.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Beverly Hills Cop II.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Ishtar.* #2—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.* #3—*Gardens of Stone.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Ernest Goes to Camp.* #2—*Hollywood Shuffle.*

704. HARRISON—CINEMA—(835-5952). Through 6/4: *Tin Men.*

705. HARTSDALE—CINEMA—(428-2200). #1 and #2—*Beverly Hills Cop II.* #3—*The Secret of My Success.* #4—Through 6/4: *The Gate.* Beg. 6/5: *Harry and the Hendersons.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Ishtar.* #2—Through 6/4: *Gardens of Stone.* Beg. 6/5: *Harry and the Hendersons.* #3—*The Gate.* #4—*The Secret of My Success.* #5—Through 6/2: *The Stepfather.* Beg. 6/3: *The Untouchables.* #6—*Morgan Stewart's Coming Home.* #7—*Lethal Weapon; The Chipmunk Adventure.* #8 and #9—*Beverly Hills Cop II.* #10—*Ernest Goes to Camp.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Ishtar.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Ernest Goes to Camp.* #2—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #3—*The Stepfather.* #4—*Morgan Stewart's Coming Home.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 6/2: *Platoon.* Beg. 6/3: *The Untouchables.* #2—Through 6/4: *The Stepfather.* Beg. 6/5: *Harry and the Hendersons.* #3—*Morgan Stewart's Coming Home.* #4—*Ishtar.* #5—*The Secret of My Success.* #6—*The Chipmunk Adventure.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 6/4: *Lethal Weapon.* Beg. 6/5: *Gardens of Stone.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*The Gate; Hunter's Blood.* #2—*Beverly Hills Cop II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Project X.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.* #3—*Gardens of Stone; The Chipmunk Adventure.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 6/4: *Outrageous Fortune.* #2—Through 6/4: *Platoon.* #3—Through 6/4: *Lethal Weapon.* #4—Through 6/4: *Raising Arizona.* #5—Through 6/4: *Enemy Territory.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1 and #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.* #4—Through 6/2: *"Crocodile" Dundee; The Aristocats.* Beg. 6/3: *The Untouchables.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 6/4: *Lethal Weapon.* Beg. 6/5: *Harry and the Hendersons.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 6/4: *Gardens of Stone.* Beg. 6/5: *Harry and the Hendersons.* #2—*Beverly Hills Cop II.*

719. SCARSDALE—FINE ARTS—(723-6699). *Ishtar.*

720. SCARSDALE—PLAZA—(725-0078). Through 6/4: *Tin Men.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 6/2: *"Crocodile" Dundee; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #2—Through 6/4: *Blind Date.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Ernest Goes to Camp.* #2—*Project X.* #3—*The Stepfather.* #4—Through 6/2: *Creepshow 2.* Beg. 6/3: *The Untouchables.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beverly Hills Cop II.* #2—*The Gate.* #3—Through 6/4: *Hot Pursuit; The Aristocats.* Beg. 6/5: *Harry and the Hendersons.* #4—*The Secret of My Success.* #5—*River's Edge.* #6—*Raising Arizona.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Ishtar.* #2—*The Stepfather.* #3—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Harry and the Hendersons.* #4—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #5—*Gardens of Stone.* #6—*The Gate.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 6/4: *Project X.* #2—Through 6/4: *Blind Date.*

Rockland County

752. NANUET—MALL—(623-6336). *A Room With a View; The Aristocats.*

753. NANUET—RKO MOVIES—(623-0211). #1—*The Secret of My Success.* #2—Through 6/4: *Gardens of Stone.* Beg. 6/5: *Harry and the Hendersons.* #3—*The Gate.* #4—*Ernest Goes to Camp.* #5—*Ishtar.*

754. NANUET—ROUTE 59—(623-3355). Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.*

755. NEW CITY—TOWN—(634-5100). #1—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.* #2—*Beverly Hills Cop II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Ernest Goes to Camp.* #2—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.*

757. NYACK—CINEMA EAST—(358-6631). Through 6/2: *Raising Arizona.* Beg. 6/3: *The Untouchables.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Beverly Hills Cop II; The Golden Child.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Beverly Hills Cop II.* Beg. 6/5: *Harry and the Hendersons.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Ernest Goes to Camp.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Creepshow 2.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Ishtar.* #2—Through 6/2: *The Secret of My Success.* Beg. 6/3: *The Untouchables.*

763. STONY POINT—9 W—(942-0303). Through 6/4: *Project X.* Beg. 6/5: *The Secret of My Success.*

764. SUFFERN—LAFAYETTE—(357-6030). Through 6/4: *Project X.* Beg. 6/5: *Blind Date.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Through 6/4: *Gardens of Stone.* Beg. 6/5: *Harry and the Hendersons.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Ishtar.* #2—*River's Edge.* #3—Through 6/2: *Some Kind of Wonderful.* Beg. 6/3: *"Crocodile" Dundee.*

802. DANBURY—CINEMA—(748-2923). #1—Through 6/2: *"Crocodile" Dundee.* Beg. 6/3: *The Untouchables.* #2—*Ernest Goes to Camp.*

803. DANBURY—PALACE—(748-7496). #1—*Beverly Hills Cop II.* #2—*The Gate; The Chipmunk Adventure.* #3—*Morgan Stewart's Coming Home.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*Ishtar.*

806. FAIRFIELD—COUNTY—(334-1411). *Ernest Goes to Camp.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—Through 6/4: *A Room With a View.* Beg. 6/5: *Harry and the Hendersons.*

808. GREENWICH—PLAZA—(869-4030). #1—*Ishtar.* #2—*"Crocodile" Dundee.* #3—*Tin Men.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Ishtar.* #2—*Beverly Hills Cop II.*

810. NORWALK—CINEMA—(838-4504). #1—*Ernest Goes to Camp.* #2—*Creepshow 2.*

811. NORWALK—NORWALK—(866-9202). Through 6/2: *The Gate.* Beg. 6/3: *Beverly Hills Cop II.*

812. RIDGEFIELD—CINEMA—(438-3338). *Ernest Goes to Camp.*

813. SOUTH NORWALK—SONO—(866-9202). 6/2-4: *Miss Mary.* 6/5-19: *Betty Blue.*

814. SPRINGDALE—STATE—(325-0250). Through 6/4: *Platoon; Extreme Prejudice.*

815. STAMFORD—AVON—(324-9205). #1—*Morgan Stewart's Coming Home; The Chipmunk Adventure.* #2—*The Gate.*

816. STAMFORD—CINEMA—(324-3100). #1—Through 6/2: *Project X.* Beg. 6/3: *The Untouchables.* #2—*Ernest Goes to Camp.* #3—*River's Edge.*

817. STAMFORD—RIDGEWAY—(323-5000). #1 and #2—*Beverly Hills Cop II.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ernest Goes to Camp.* #2—*The Gate.* #3—*Lethal Weapon.* #4—*Project X.* #5—Through 6/4: *Gardens of Stone.* Beg. 6/5: *The Stepfather.* #6—*Creepshow 2.*

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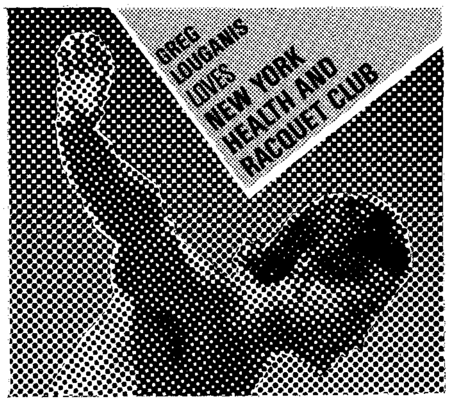
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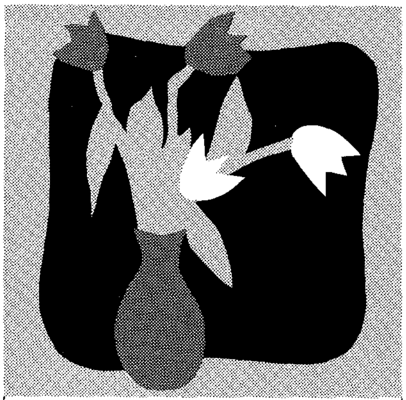

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819. TRUMBULL—TRANS-LUX—(374-0462). #1 and #2—*Beverly Hills Cop II.* #3—Through 6/2: *"Crocodile" Dundee.* Beg. 6/3: *The Untouchables.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Ishtar.* #2—*River's Edge.* #3—(227-9619). *Tin Men.* #4—(226-6666). Through 6/4: *A Room With a View; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.*

821. WESTPORT—POST—(227-0500). Through 6/2: *Beverly Hills Cop II.* Beg. 6/3: *The Untouchables.*

822. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Ernest Goes to Camp.* #2—*Beverly Hills Cop II.* #3—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *The Gate.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Beverly Hills Cop II.* #2—Beg. 6/3: *The Untouchables.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 6/4: *The Gate.* Beg. 6/5: *Munchies.* #2—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Harry and the Hendersons.* #3—Through 6/4: *A Nightmare on Elm Street, Part 3.* Beg. 6/5: *The Messenger.* #4—*The Stepfather.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Lethal Weapon.* #2—*Ishtar.* #3—*Ernest Goes to Camp.* #4—*River's Edge.* #5—*Creepshow 2.* #6—Through 6/2: *Enemy Territory.* Beg. 6/3: *The Untouchables.* #7—*Platoon.* #8—*Morgan Stewart's Coming Home.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1 and #5—*Beverly Hills Cop II.* #2—*Gardens of Stone; The Chipmunk Adventure.* #3—*The Secret of My Success.* #4—*The Gate.* #6—Through 6/4: *Blind Date.* Beg. 6/5: *Harry and the Hendersons.*

905. UNION CITY—SUMMIT—(865-4120). Through 6/4: Spanish films.

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 6/4: *The Gate; Hunter's Blood.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Platoon.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1 and #2—*Beverly Hills Cop II.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 6/4: *Hunter's Blood; Enemy Territory.* #2—Through 6/4: *Lethal Weapon.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.*

914. LIVINGSTON—COLONY—(992-0800). *Ishtar.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 6/2: *A Room With a View.* Beg. 6/3: *The Untouchables.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—Through 6/4: *Raising Arizona.* Beg. 6/5: *Harry and the Hendersons.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Ernest Goes to Camp.* #2—*The Secret of My Success.* #3—Through 6/4: *Tin Men; The Chipmunk Adventure.* Beg. 6/5: *Harry and the Hendersons.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*A Nightmare on Elm Street, Part 3.* #2—*The Gate.* #3—*The Aristocats.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Ernest Goes to Camp.* #2—*Ishtar.* #3—*The Gate.* #4—*Morgan Stewart's Coming Home.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Ishtar.* #2—Through 6/2: *Gardens of Stone.* Beg. 6/3: *The Untouchables.* #3—Through 6/2: *Morgan Stewart's Coming Home.* Beg. 6/3: *The Untouchables.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beverly Hills Cop II.* #2—Through 6/4: *Lethal Weapon.* #3—*The Stepfather.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 6/4: *Outrageous Fortune; The Aristocats.*

931. CRANFORD—RKO—(276-9120). #1—*Ernest Goes to Camp.* #2—Through 6/4: *The Secret of My Success.* Beg. 6/5: *Harry and the Hendersons.*

932. ELIZABETH—ELMORA—(352-3483). Through 6/2: *Police Academy 4.* Beg. 6/3: *The Untouchables.*

933. LINDEN—QUAD—(925-9787). #1—*Ernest Goes to Camp.* #2—*Lethal Weapon.* #3—*The Secret of My Success.* #4—Program unavailable.

934. UNION—FIVE POINTS—(964-3466). #1—*Platoon.* #2—*The Gate.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Stepfather.*

936. UNION—RKO—(686-4373). #1—*Beverly Hills Cop II.* #2—*Ishtar.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Stepfather.* #2—*Morgan Stewart's Coming Home.* #3—Beg. 6/5: *Munchies.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 6/4: *Outrageous Fortune; The Aristocats.* #2—Through 6/4: *Raising Arizona.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Ernest Goes to Camp; The Chipmunk Adventure.* #2—Beg. 6/3: *The Untouchables.*

951. CLOSTER—CLOSTER—(768-8800). *Beverly Hills Cop II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Ernest Goes to Camp.* #2—*Gardens of Stone.* #3 and #4—*Beverly Hills Cop II.*

953. EMERSON—TOWN—(261-1000). #1—*Project X.* #2—Through 6/2: *Gardens of Stone.* Beg. 6/3: *The Untouchables.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.* #2—Program unavailable.

955. FAIRVIEW—TWIN—(941-2424). #1—*The Secret of My Success.* #2—*The Gate.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Stepfather.* #2—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.*

957. FORT LEE—SHARON—(224-0202). Through 6/4: *Ishtar.*

958. OAKLAND—TWIN—(337-4478). #1—*The Gate.* #2—*Ishtar.*

959. PARAMUS—CINEMA 35—(845-5070). Through 6/4: *Hunter's Blood.* Beg. 6/5: *Munchies.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 6/4: *Meatballs III; Happy Hour.* Beg. 6/5: *Hunter's Blood.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). *Raising Arizona.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1, #7, and #10—*Beverly Hills Cop II.* #2—*River's Edge.* #3—Through 6/2: *The Stepfather; The Chipmunk Adventure.* Beg. 6/3: *The Untouchables.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Ishtar.* #8—*Gardens of Stone.* #9—*Lethal Weapon.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Morgan Stewart's Coming Home.* #2—*The Gate.* #3—*Ernest Goes to Camp.*

964. RAMSEY—CINEMA—(825-2090). Through 6/4: *Tin Men; The Chipmunk Adventure.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 6/4: *Raising Arizona.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—*Beverly Hills Cop II.* #2—Beg. 6/3: *The Untouchables.* #3—*Ernest Goes to Camp.* #4—*Ishtar.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Ernest Goes to Camp.* #2—Through 6/4: *Blind Date; The Aristocats.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Platoon.* #2—*Outrageous Fortune; The Aristocats.* #3—*Raising Arizona.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Tin Men.* #2—Through 6/4: *Raising Arizona.* Beg. 6/5: *Harry and the Hendersons.* #3—*The Secret of My Success.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Ernest Goes to Camp.* #2—Through 6/4: *Morgan Stewart's Coming Home.* Beg. 6/5: *Munchies.* #3—*The Stepfather.* #4—*Ishtar.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AMAZING GRACE AND CHUCK—(1 hr. 52 min.; 1987) An idealistic young boy from a small town in Montana who is determined to change the world befriends a basketball superstar. With Alex English, Jamie Lee Curtis, Gregory Peck, William L. Petersen, and Joshua Zuehlke. Written by David Field. Dir. Mike Newell. PG. **63**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33**

'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A sunstruck bore. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo.* Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. (5/11/87) **49**

ATHENS, GA.—INSIDE/OUT—(1 hr. 22 min.; 1987) A documentary exploring the rock-and-roll subculture in Athens, Georgia, featuring interviews and performances by R.E.M., the B-52's, Pylon, and other local artists. Dir. Tony Gayton. **5**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest, director of the original, gave it. The opportunistic producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Scott keeps things moving so fast that in the action sequences, the only thing you take in is the whirring speed. The material has been coarsened in other ways. Sexual attitudes are now stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy still hustles and puts people on, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider in America's richest, flossiest community. Murphy seems at home everywhere. He's the star, the gravy train, and everyone in the movie treats him as a king. He's still funny, but it's a shame to see him so utterly easy: As an actor, there's nothing left for him to discover but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen as a gun-happy fiend. (6/1/87) R. **24, 31, 51, 62, 67, 85, 89, 100, 101, 102, 103, 104, 106, 108, 112, 207, 208, 210, 211, 212, 213, 214, 216, 217, 219, 220, 300, 305, 306, 314, 317, 318, 401, 405, 505, 506, 509, 512, 518, 524, 530, 532, 601, 604, 606, 608, 610, 612, 613, 618, 621, 625, 632, 634, 635, 637, 701, 705, 706, 711, 713, 715, 718, 723, 755, 758, 759, 803, 809, 811, 817, 819, 821, 900, 901, 904, 911, 921, 936, 951, 952, 962, 967**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **37, 200, 201, 223, 310, 403, 507, 531, 620, 626, 721, 725, 764, 904, 968**

THE CHIPMUNK ADVENTURE—(1 hr. 16 min.; 1987) In this animated feature, the Chipmunks (Alvin, Simon, and Theodore) compete with the Chipettes in an around-the-world hot-air-balloon race for a $100,000 prize. Written by Janice Karman and Ross Bagdasarian. Dir. Karman. G. **20, 36, 68, 101, 108, 112, 200, 213, 215, 216, 217, 220, 221, 300, 304, 306, 312, 313, 402, 500, 504, 505, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 706, 709, 713, 721, 803, 815, 820, 904, 917, 950, 962, 964**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **47, 509, 517, 606, 715, 721, 801, 802, 808, 819**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. Reviewed in this issue. X. **48**

ERNEST GOES TO CAMP—(1 hr. 30 min.; 1987) Comedian Jim Varney stars as Ernest P. Worrell, the handyman at a summer camp who is made the counselor for a group of juvenile delinquents arriving from a state institution. Written by John R. Cherry III and Coke Sams. Dir. Cherry. PG. **20, 36, 42, 65, 84, 91, 100, 106, 109, 112, 200, 204, 206, 216, 217, 222, 223, 300, 302, 304, 309, 313, 318, 400, 405, 504, 505, 512, 516, 517, 519, 525, 527, 529, 532, 533, 601, 604, 606, 608, 610, 612, 616, 619, 621, 625, 631, 638, 700, 703, 706, 708, 713, 715, 722, 753, 756, 760, 802, 806, 810, 812, 816, 818, 900, 903, 917, 919, 931, 933, 950, 952, 963, 967, 968, 971**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Francis Coppola's solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones, memorably easy together, play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Feeling useless, the two heroes have developed an ironic, self-punishing wit. The movie—undramatic, with a droning, fugue-like rhythm and many scenes of funeral corteges, bugles, folded flags, etc.—is nevertheless rather touching. Jordan Cronenweth's cinematography features saturated, amber tones, and Coppola makes conventional scenes of army banter play with a rich charge of feeling (so rich that we keep expecting something important to happen). The neophyte D. B. Sweeney plays a young man who longs to fight; Anjelica Houston is wasted as a Washington *Post* reporter and anti-war liberal who has an affair with Caan's warrior. (5/18/87) R. **7, 64, 80, 101, 216, 504, 505, 508, 512, 514, 621, 625, 626, 631, 636, 702, 706, 710, 713, 718, 724, 753, 800, 818, 904, 920, 952, 953, 962**

THE GATE—(1 hr. 30 min.; 1987) Three young people discover the gate to hell in a suburban backyard. With Stephen Dorff, Christa Denton, and Louis Tripp. Screenplay by Michael Nankin. Dir. Tibor Takacs. PG-13. **33, 68, 89, 91, 101, 107, 111, 112, 207, 208, 210, 213, 217, 219, 220, 221, 223, 300, 304, 306, 312, 313, 316, 318, 404, 503, 505, 510, 517, 530, 532, 603, 606, 608, 610, 625, 636, 705, 706, 711, 723, 724, 753, 803, 811, 815, 818, 900, 902, 904, 906, 918, 919, 934, 955, 958, 963**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, and Natasha Richardson. Screenplay by Stephen Volk. Dir. Ken Russell. R. **6, 46**

HARRY AND THE HENDERSONS—(1 hr. 45 min.; 1987) A comedy, set in the Pacific Northwest, about a family that has a Sasquatch-type creature as their houseguest. With John Lithgow, Melinda Dillon, Don Ameche, and Lainie Kazan. Screenplay by William Dear, William E. Martin, and Ezra D. Rappaport. Dir. Dear. PG. **24, 35, 62, 85, 100, 101, 110, 112, 210, 214, 216, 217, 218, 219, 220, 302, 304, 313, 316, 404, 504, 505, 506, 509, 512, 517, 519, 523, 525, 530, 601, 604, 606, 608, 610, 613, 618, 621, 625, 635, 638, 705, 706, 709, 716, 718, 723, 724, 753, 755, 759, 800, 807, 820, 902, 904, 916, 917, 931, 970**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend's parodies include a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 66, 87, 109, 112, 200, 203, 218, 530, 533, 609, 703**

ISHTAR—(1 hr. 48 min.; 1987) Perhaps the first epic-scale movie that's essentially a vanity production. Warren Beatty and Dustin Hoffman as talentless *singers*? Baffled, we watch an hour or more of half-hearted parody and what feel like private jokes. The boys leave their depressed life in New York and go off to Morocco, and we get a buzz of meaningless exposition. (Let's see, now: The blind messenger leaves a trail of camel droppings all the way to the oasis, where the two vultures of God . . . etc.) There are a few laughs, a great deal of sand, some boring scenes with Isabelle Adjani as a hooded guerrilla, and then, abruptly, it's over. The central premise—Hoffman and Beatty as singer-songwriters who fall afoul of guerrillas and the CIA in North Africa—never takes hold. The two actors don't condescend, but who wants to sit through their pathetic nightclub act, not once, as a gag, but number after number? Director Elaine May's quirky, off-center timing seems all wrong for this large-scale comedy, and apart from the two stars and Charles Grodin, who is fine as a fatuous CIA man, she doesn't have a cast. The only thing that's funny is the camel. (5/25/87) PG. **10, 25, 41, 44, 101, 106, 110, 112, 200, 203, 204, 215, 216, 217, 222, 300, 302, 304, 309, 313, 315, 322, 401, 500, 503, 505, 510, 517, 520, 526, 528, 530, 602, 606, 608, 610, 612, 616, 621, 625, 627, 629, 633, 634, 702, 706, 707, 709, 719, 724, 753, 762, 801, 805, 808, 809, 820, 903, 914, 919, 920, 936, 957, 958, 962, 967, 971**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **11**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **3, 20, 33, 68, 69, 102, 109, 112, 200, 215, 303, 308, 320, 403, 502, 509, 510, 515, 530, 606, 608, 620, 623, 626, 706, 710, 714, 716, 818, 903, 913, 921, 933, 962**

MORGAN STEWART'S COMING HOME—(1 hr. 38 min.; 1987) A teenage boy returns home after seven years at boarding school determined to make a real family out of his politically ambitious parents: a comedy. With Jon Cryer, Lynn Redgrave, Nicholas Pryor, Viveka Davis, and Paul Gleason. Screenplay by Ken Hixon and David Titcher. Dir. Alan Smithee. PG-13. **39, 60, 106, 109, 112, 204, 207, 210, 215, 216, 217, 300, 302, 304, 309, 313, 402, 503, 514, 516, 517, 522, 527, 530, 600, 606, 608, 612, 616, 621, 625, 627, 631, 702, 706, 708, 709, 724, 756, 803, 815, 900, 903, 919, 920, 937, 956, 963, 971**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Based on a novel by Reider Jonsson. Dir. Lasse Hallström. (5/11/87) **81**

PADRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **11, 87**

★ **PERSONAL SERVICES**—(1 hr. 43 min.; 1987) Some of this British comedy on life in a kinky brothel is rude, disorderly fun. Patiently, and with exquisite manners, the middle-aged and elderly Englishmen looking for sex apply at the whorehouse for "French polishing," or they ask to visit "nanny" ("Bad boy needs to have his bum-bum smacked"), or they get themselves chained to a wall and smacked harder. The tone of pained, incongruous gentility recalls sketches by the Monty Python troupe, of which the director of this movie, Terry Jones, was a long-standing member. But how good a joke is a mild-mannered masochist? *Personal Services* strains patience because its jocular tone never lets up (or shuts up). Jones and writer David Leland have made the men into harmless hobbyists; they take the desperation and anger out of the sexual humor. As an ordinary woman who becomes a famous madam, Julie Walters gives a shrewd, gutsy performance. With Alec McCowen as a braying old pervert. (6/1/87) R. **54**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **21, 37, 108, 201, 214, 301, 403, 501, 526, 530, 603, 608, 709, 714, 814, 903, 910, 934, 969**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina—looking grotesquely unattractive (Halliwell was handsome)—gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) A likably hokey thriller about a young man in the Air Force (Matthew Broderick) who tries to save a chimp from some lethal military experiments. Jonathan Kaplan, a graduate of the Roger Corman school of B-movie directors, gives the material a charge of suspense and a touch of horror-movie creepiness. Written by Stanley Weiser. (4/27/87) PG. **85, 207, 216, 222, 312, 500, 504, 509, 511, 513, 514, 523, 529, 606, 608, 616, 625, 636, 712, 722, 725, 763, 764, 816, 818, 953, 962**

QUIET HAPPINESS—(1 hr. 29 min.; 1985) In Czech, Eng. subtitles. The liberation of a working woman unhappy with her life at home. Starring Magda Vasaryova. Dir. Dusan Hanak. **1**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **53, 210**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple*, the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **7, 61, 84, 308, 514, 515, 522, 623, 626, 714, 723, 757, 916, 938, 961, 966, 969, 970**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. No one denounces the killer, no one mourns or even says much. Instead, the kids decide to protect the killer. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a hapless-ly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as a cranky old biker, the inevitable Dennis Hopper. (5/18/87) R. **5, 52, 200, 206, 221, 301, 310, 512, 516, 530, 608, 723, 801, 816, 820, 903, 962**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth (as she did for Fassbinder), she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. The movie documents her talent for friendship and love, her adoration of nature, music, poetry. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski as Rosa's longtime lover and collaborator. (6/1/87) **81**

SALVATION!—(1 hr. 30 min.; 1987) A TV evangelist's life is invaded by a white-trash family, who have heavy-metal rock, sex, and money on their minds. With Stephen McHattie, Exene Cervenka (of the rock group X), Dominique Davalos, Viggo Mortensen, Rockets Redglare, and Billy Bastiani. Screenplay by Beth B and Tom Robinson. Dir. Beth B. R. **4**

THE SECOND VICTORY—(1 hr. 35 min.; 1987) Months after World War II has ended, the investigation by a British officer of a murder in a small alpine town in Austria is deliberately subverted by local officials. With Anthony Andrews, Max von Sydow, Wolfgang Reichmann, Helmut Griem, and Birgit Doll. Dir. Gerald Thomas. **54**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **24, 35, 69, 85, 112, 210, 214, 216, 303, 304, 308, 311, 313, 404, 501, 504, 505, 509, 512, 513, 517, 519, 523, 525, 530, 606, 608, 616, 617, 618, 621, 625, 635, 636, 700, 705, 706, 709, 723, 724, 753, 755, 762, 763, 800, 805, 807, 822, 904, 916, 917, 931, 933, 955, 962, 970**

SHADEY—(1 hr. 30 min.; 1985) A British black comedy about a man who can film people's souls. With Anthony Sher, Katherine Helmond, and Patrick Macnee. Screenplay by Snoo Wilson. Dir. Philip Saville. PG-13. **11**

★ **THE STEPFATHER**—(1 hr. 35 min.; 1987) A skillful, serious, witty, though finally limited horror thriller. Terry O'Quinn plays a man obsessed with having a perfect family—so obsessed that when the slightest thing goes wrong, he kills the entire family (and then moves to another town and marries into a new one). In the main section of the movie, he is married to Shelley Hack, who is completely snowed by him. His new daughter (Jill Schoelen), however, feels that there's something wrong. The ebb and flow of her apprehension—now trusting, now terrified—makes him furious. A sociable man, expert in business, amiable at the barbecue pit, he just can't quite nail down her approval. And finally he goes berserk. *The Stepfather* harbors a subversive joke about the American drive for bland appearances, but when the kitchen knife comes out, and Terry O'Quinn stalks his wife and daughter, the picture seems all too familiar, in a cruddy, B-movieish way. Screenplay by Donald E. Westlake. Directed by the talented Joseph Ruben. (5/25/87) R. **33, 60, 89, 111, 112, 200, 209, 215, 216, 217, 219, 221, 302, 312, 314, 316, 400, 505, 517, 523, 529, 600, 606, 610, 612, 625, 706, 708, 709, 722, 724, 818, 902, 921, 935, 937, 956, 962, 971**

SUMMER HEAT—(1 hr. 30 min.; 1987). In North Carolina in 1937, the young wife of a tobacco farmer is seduced by a handsome drifter. With Lori Singer, Anthony Edwards, and Bruce Abbott. Based on the novel *Here to Get My Baby Out of Jail*, by Louise Shivers. Dir. Michie Gleason. R. **52**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **11, 45, 85**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

THALIA IN RUINS—(1 hr. 30 min.; 1982) In German, Eng. subtitles, Eng. narration. A documentary about the Berlin theater scene that blossomed as soon as World War II ended. Interviews with Hildegard Knef, Klaus Schwarzkopf, and others. Screenplay by Dieter Hildebrandt. Dir. Irmgard von zur Mühlen. **2**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner*, here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **20, 22, 40, 50, 85, 200, 304, 317, 507, 511, 527, 531, 609, 614, 704, 720, 808, 820, 917, 964, 970**

THE UNTOUCHABLES—(2 hr.; 1987) Reviewed in this issue. R. **24, 34, 36, 62, 68, 85, 89, 102, 108, 109, 112, 200, 204, 207, 208, 213, 214, 216, 217, 222, 301, 311, 315, 504, 509, 510, 512, 516, 517, 530, 600, 606, 608, 610, 612, 617, 621, 625, 631, 637, 706, 709, 715, 721, 722, 757, 762, 802, 816, 819, 821, 901, 903, 915, 920, 932, 950, 953, 962, 967**

REVIVALS

AFTER HOURS—(1 hr. 36 min.; 1985) Martin Scorsese's black comedy about a terrible date. An ordinary young man (Griffin Dunne) meets a girl (Rosanna Arquette), goes to visit her in SoHo, and suffers one absurd, frightening, and humiliating experience after another. Scorsese captures the hell of being a single person in New York, but he keeps increasing the craziness until the movie loses its paranoid accuracy and becomes a sub-Fellini carnival. With John Heard, Teri Garr, Cheech and Chong, and Linda Fiorentino. **2**

BEAT THE DEVIL—(1 hr. 40 min.; 1954) Perhaps the greatest put-on of John Huston's career—until he made *Prizzi's Honor*. It has something to do with swindlers and con artists shipwrecked en route to Africa, and it's a sustained exercise in insolence and mystification. With Humphrey Bogart, Peter Lorre, Jennifer Jones, Gina Lollobrigida, and Robert Morley. Written by Huston and Truman Capote, from a pseudonymous novel by Claud Cockburn. **2**

BRIEF ENCOUNTER—(1 hr. 26 min.; 1946) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a man and woman married to different mates—this is what is meant by "bittersweet." Written by Noël Coward. Dir. David Lean. **8**

BUS STOP—(1 hr. 36 min.; 1956) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Bray. Dir. Joshua Logan. **9**

DIAL M FOR MURDER—(1 hr. 45 min.; 1954) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of Frederick Knott's drawing-room play. With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **2**

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1 hr. 33 min.; 1964) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S.A. and the U.S.S.R. There is riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. **2**

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **8**

FELLINI'S CASANOVA—(2 hr. 38 min.; 1976) Federico Fellini has taken a fascinating protagonist and very rich story and made them hollow and aimless. With Donald Sutherland. **9**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **2**

NIAGARA—(1 hr. 29 min.; 1953) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon heaven. The pace is poky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the falls, makes this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **9**

PANDORA'S BOX—(1 hr. 50 min.; 1929) The extraordinary German silent movie that made Louise Brooks a legend. In her famous black helmet of hair, she's Lulu, a sexually ravenous, completely amoral woman who uses men up and casts them off. Director G. W. Pabst, drawing on the same Wedekind plays that Berg used in his operatic masterpiece, *Lulu*, creates sustained erotic tensions never equaled in movie history. **1**

PROVIDENCE—(1 hr. 54 min.; 1977) In Alain Resnais's first English-language film (written by David Mercer), John Gielgud is an old, dying writer who contemplates a love triangle between his son, his bastard, and the former's wife (Dirk Bogarde, David Warner, and Ellen Burstyn, respectively) that is a clever mixture of truth and fantasy. Recommended for fans of Resnais's subjective-objective paradoxes, and of his deliberately composed images that flow with the precision of a classical symphony. **2**

RED RIVER—(2 hr. 5 min.; 1948) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **8**

TAKE THE MONEY AND RUN—(1 hr. 25 min.; 1969) Woody Allen's debut as writer-director-star is a beautifully compact, uproariously funny comedy. With Janet Margolin. **1**

TAXI DRIVER—(1 hr. 54 min.; 1976) A maladjusted loner (Robert De Niro), driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Brilliant, indelible performances by De Niro, Harvey Keitel as a pimp, and Jodie Foster as a prepubescent hooker. **2**

VERTIGO—(2 hr.; 1958) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to re-fashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. **83**

THE WRONG MAN—(1 hr. 45 min.; 1956) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **2**

THEATER LISTINGS

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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. (Special mats. 6/4 and 6/11 at 2 replace the 6/3 and 6/10 eve. perfs.) **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. All major credit cards. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50; through 7/19. **Neil Simon,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach during the last days of summer; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, adapted by the Flying Karamazov Brothers and Robert Woodruff (who directs), with a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30. Limited run through 6/28. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama which depicts the emotional upheavals experienced by a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie R. Faison, and Courtney B. Vance. Here we have a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden (Jack Klugman takes over Hal's role 6/9), Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $37.50 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay (Jim Dale takes over his role 6/16), Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Hutson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $15 to $37.50; Wed. at 2, $15 to $32.50. **Longacre,** 220 W. 48th St. (239-6200). 2 hr. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert are the stars of Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through

Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

BODEGA—Jaime Tirelli and Puli Toro have the leading roles in Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. Featured in the cast are Olga Molina-Tobin, Antonio Aponte, Regina Baro, and Donald Silva. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; through 6/28. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. New York Shakespeare Festival at the **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Lisa Eichhorn, Jack Coleman, and Mark Nelson. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

COPPERHEAD—Erik Brogger's dark and comic tale of greed, crime, and ventriloquism; directed by Mary B. Robinson. Featured in the cast are William Cain, Kathleen Nolan, Campbell Scott, and William Wise. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $16 and $13; from 6/3. **WPA Theatre,** 519 West 23rd Street (206-0523).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's play whioch is yet another charming variation on the *Pygmalion* myth, going Shaw one twist better in having the creation help recreate her creator. It's about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO!—A young Israeli mime expert, who has been called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 through $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop, and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. All performances through 6/7 are $12. After 6/7: Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

THE GREAT TRUMAN CAPOTE—A one-man show based on the life, works, loves, and opinions of the late author, starring Fredrick Davies and directed by Morna Murphy-Martell. Fri. and Sat. at 7:30, Sat. and Sun. at 3; $15 and $10; 6/5, 6, and 7. **Nat Horne Theatre,** 440 West 42nd Street (279-4200).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8; $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally beseiged by the violence around them; directed by John Tillinger. Featured in the cast are Patrick Breen, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through Sat. at 8, Sun. at 3; $15 to $18; through 6/7. **Second Stage Theatre,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

LOVEPLAY—Arthur Schnitzler's story of a young working-class girl who falls in love with an aristocratic officer; directed by Susan Einhorn. Featured in the cast are Cynthia Crumlish, Victor Wexler, Katherine Hiler, Lawrence Prescott, Sarah Hornby, and Joel Leffert. Wed. through Sat. at 8, Sun. at 7; Sat. at 2, Sun. at 3; $12 and $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

NO WAY TO TREAT A LADY—Douglas J. Cohen's musical comedy based on a serial killer whose victims all resemble his mother; directed by Jack Hofsiss. Featured in the cast are Stephen Bogardus, Liz Callaway, June Gable, and Peter Slutsker. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $18.50. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, set in a remote Connecticut community where a female psychiatrist and a male detective play a sexual game of cat and mouse; directed by Jeffrey Hyatt. With Cathy Russell, Perry Pirkkanen, G. Gordon Cronce, John Sellars, and W. MacGregor King. Wed. and Thu. at 8, Fri. and Sat. at 7 and 10, Sun. at 7; $15 to $18. **Courtyard Playhouse,** 39 Grove Street (307-7171).

THE ROOT OF CHAOS—Douglas Soderberg's play about a 1962 fire in an abandoned strip-mine pit which kept smoldering until the town near which it was situated had to be entirely abandoned; directed by Lori Herbison. Through 6/14; $12; call theater for specifics information about performances. **StageArts Theatre,** 120 West 28th Street (564-8038).

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—John Rubinstein, Steven Lang, and John Wood star in Tom Stoppard's comedy that turns *Hamlet* into a mirror seen through the eyes of the two hapless courtiers; directed by Robert Carsen. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883). **IRLS**

SELF-DEFENSE—Joe Cacaci's play explores a Bronx public defender's difficulties in dealing with a legal system plagued by injustices, politics, and plea-bargaining; directed by Arvin Brown. Featured in the cast are Michael Wikes, Charles Cioffi, and Steven Marcus. Mon. through Fri. at 8, Sat. at 5 and 9; $25; 6/8 through 27. **Joyce Theater,** 175 Eighth Avenue (242-0800).

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a bashful youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SONGS ON A SHIPWRECKED SOFA—Written by James Milton and Polly Pen, based on nonsense poems of Mervyn Peaker, directed by Andre Ernotte, this musical is a fantasy of passion and mystery telling of an eccentric family adrift on the open seas who land on a very small island. Featured in the cast are Alma Cuervo, Stephen Geoffreys, Ann Talman, and Francisco McGregor. Tue. through Sat. at 8, Sun. at 5 and 8; $12 to $14. **Vineyard Theatre,** 309 East 26th Street (683-0696).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabril, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WONDERFUL ICE CREAM SUIT—Ray Bradbury's comedy in which six Hispanic men share a city sidewalk and one stunning suit; directed by Sonya Baehr. Featured in the cast are Ian Shupeck, Cliff Batuello, Anthony Ruiz, Neal Bishop, Andres Rieloff, Philip Carrubba, Luis Perez, Emilio del Pozo, Denise Nations, Jon Lerner, and Yvonne Martin. Tue., Thu., and Fri. at 11 a.m.; Thu. through Sat. at 8; Wed. at 2; $14 to $16; through 6/13. **Lamb's Theatre Company,** 130 West 44th Street (997-1780).

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THEATER

THEATER COMPANIES

ACTORS OUTLET THEATER—Marcella Markham, Tibor Feldman, Rhoda Chimacoff, and George Cambus are the stars of Melvin Cooperman's *Dispatches From Hell,* a trio of plays, all of which attempt to define complicity; directed by Stewart Warmflash. Through 6/13; Wed. through Sat. at 8; $8. **Actors Outlet Theater,** 120 West 28th Street (645-0783).

AMERICAN FOLK THEATER—Elaine Jackson's *Birth Rites,* directed by June Pyskacek, is about immigrant mothers in a multilingual maternity ward. Kerry Kennedy's *Territorial Rights,* directed by Dick Gaffield, is about a poet with both a wife and a mistress to please. $12.50 to $15; through 6/11; call theater for specifics. **American Folk Theater,** 241 West 55th Street (757-0220).

AMERICAN JEWISH THEATRE—*Bar Mitzvah Boy,* a musical by Jule Styne, Don Black, and Jack Rosenthal; directed by Robert Kalfin. It concerns a thirteen-year-old boy who questions the values of his elders, with tumultuous results. Featured in the cast are Michael Callan, Kimberly Stern, Mary Gutzi, Peter Smith, Daniel Marcus, Reuben Schaefer, Mary Gutzi, and Eleanor Reissa. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50. **92nd St. Y Theatre,** 1395 Lexington Avenue (427-6000).

AMERICAN THEATRE OF ACTORS—Shakespeare's *King John,* with Will Buchanan in the title role; others in the cast include Tom Major, Seamus McNally, Jane Culley, Derek Webster, Katherine Bel Geddes; directed by James Jennings. Wed. through Sun. at 8; $8; through 6/21. **Outdoor Theatre,** 314 West 54th Street (686-1284).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Michael W. Powell. With Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, Steve Bassett, and Mark Meyers. In repertory with Murray Schisgal's *Roadshow,* a comedy about a screenwriter and his wife as they travel cross-country to Hollywood; directed by Mel Shapiro; featuring Anita Gillette, David Groh, Jonathan Hadary, and Trish Hawkins. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 6/12. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—*Wish You Were Here,* with book by Arthur Kober and Joshua Logan, and music and lyrics by Harold Rome, about a singles' summer vacation in the Catskills; directed by Don Price. Final production of the season. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 6/7. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

LA MAMA E.T.C.—*Blue Margaritas,* a performance piece with dancing, a video, and music; by Robert Auletta, Donald Byrd, Mio and Beo Morales; directed by William Foeller; about a man and his "inner voices." Thu. through Sun. at 7:30; $8 to $10; 6/4 through 14. Through 6/7, the Arena Players of Baltimore in *We're Moving On,* a gospel musical comedy, written and directed by Ed Heath. Fri. and Sat. at 7:30, Sun. at 3; $10. 6/5 through 28, Susan Mosakowski's *The Rotary Notary and His Hot Plate,* Part III of her *Large Glass* work. Wed. through Sun. at 9. **La Mama E.T.C.,** 74A East Fourth Street (475-7710).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; directed by David Schweizer. Featured in the cast are Roger Guenveur Smith, Greg Mehrten, Paul Schmidt, Ruth Maleczech, Rhonda Aldrich, Dan Froot, and Tom Cayler. Tue. through Sat. at 8, Sun. at 3; $13 to $15; through 6/28. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

MANHATTAN PUNCH LINE—*Bigfoot Stole My Wife;* Darren McGavin and Craig Watson star in Roy Carlson's six plays that reveal the truth behind the headlines in those infamous supermarket tabloids; directed by Jason Buzas. Wed. through Sat. at 8, Sun. at 3; (6/8 at 6:45 and 6/21 at 8); $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—*Claptrap,* by Ken Friedman, focuses on a writer with one writer's block and an obsessed actor as they grope for success, fame, and fortune; directed by David Trainer. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 7/5. **City Center Theater,** 131 West 55th Street (246-8989).

MEAT AND POTATOES CO.—A revival of *Sailor, Beware!,* by Philip King and Falkland Cary, about a sailor's marriage which is menaced by a monster of a mother-in-law. With Julian Stone, Ronald Willoughby, Simon Allen, Lynn Marie Booth, and Tessa Mills. Thu. through Sat. at 8, Sun. at 3; $10. In repertory, through June, with Si Isenberg's *The Tronzini Ristorante Murders,* which deals with a guest of honor at a monthly meeting of mystery writers who is shot dead. (Call theater for performance particulars.) **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MEDICINE SHOW THEATRE ENSEMBLE—Kenneth Koch's *1,000 Avant Garde Plays:* a profusion of playlets giving a comic overture of life, culture, and the human condition; directed by Barbara Vann. 6/17 through 21 at 8; $12. **Marymount Manhattan Theatre,** 221 East 71st Street (682-4077).

MUSIC-THEATRE GROUP—Martha Clarke's *The Garden of Earthly Delights,* a realization of the Hieronymus Bosch painting of the same name, blends theater, dance, music, and flying, and is conceived and directed by the author, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and Sat. at 7:30 and 9:30; $20 to $22.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

PAN ASIAN REPERTORY THEATRE—Edward Sakamoto's comedy, *The Life of the Land,* his sequel to *Manoa Valley,* has the Kamiya family returning to the home they once knew; directed by Tisa Chang. Tue. through Fri. at 8, Sat. at 2 and 8; $12 to $16; 6/2 through 20. **Playhouse 46,** 423 West 46th Street (245-2660).

PROMETHEAN THEATRE COMPANY—William Greeley's *Anthony Kean,* set in upstate New York in 1835, tells of a radical astronomer who struggles to impress his genius on an unreceptive society; directed by Dan Roentsch. Featured in the cast are David Wilson, George Brouillette, Megan Stone, Terry Burns, Grace Pettijohn, Stephen Byers, and Lori Gustafson. Thu. through Sat. at 8, Sun. at 3; $8; 6/18 through 7/5. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinean comedy; *Luisa Fernanda,* a 20th-century Spanish zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla; La Zarzuela,* an anthology; in repertory. $12 for plays, and $16 for musicals. Phone theater for specific details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year), and Rick Foucheux's *Abbey and Veronica.* Call for schedule. **13th Street Repertory,** 50 W. 13th St. (675-6677). ● ●

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL CITY—Sam Shepard's play, about the game of manufacturing myths and the price that must be paid by those who play; directed by Jonathan Rosenberg. Featured in the cast are Michael Preston, Dallas Munroe, Danny Rose, John Jonas, Krista Hellferich, and Jeff Bender. Tue. through Sun. at 8; $7; 6/5 through 20. **Pearl,** 125 West 22nd Street (924-4209).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

BEEN TAKEN—Roger Hedden's comedy about coming of age in the eighties; boys meet girls in college, etc.; directed by W. H. Macy. Sun. through Wed. at 7:30; through 6/17; $8. **18th Street Playhouse,** 145 West 18th Street (529-1646).

THE BOHEMIAN GROVE—Adam Kraar's exploration of conflicts between love, trust, and sex among a group of friends; directed by Liz Wright. 6/5 and 6 at 8, 6/7 at 3. FREE! **Horace Mann Theater,** 120th Street and Broadway (678-3490).

BYE-BYE, GANG—Two one-acters by Michael Sulsona: *Torn Apart,* about four sisters in the throes of a family crisis, and *The Dudes,* which concerns the disruptive lives of four brothers; directed by Paul Lammers. Fetured in the casts are Barbara Christie, Barbara Bornmann, Joe O'Connor, Craig Noble, Gail Lucas Jones, Doug Barron, and Beryl Wing. 6/4 through 8, 6/10 through 15, at 8, Sat. at 2 and 8, Sun. at 2; $8. **45th Street Theatre,** 354 West 45th Street (582-4240).

CAGED MEN—Written and directed by Robert Perring, the play examines homosexuality, drug abuse, and the power struggle inside a maximum security prison. Featured in the cast are Gary Paul Wright, Steve Burton, Joey Salazar, Jewels Crowe, Marc Macaulay, Cheryl Egan, Frank Pisano, and Phelston Jones. Thu. through Sat. at 7:30, Sun. at 4; through 6/7; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

CHEATING CHEATERS—John Patrick's comedy concerning eccentric New Yorkers surviving in the best ways they can; directed by Lizz Lund. Featured in the cast are Linda Woods, Harris Fishman, Jackie Morell, Nina Jaroslav, and Frankie Montella. 6/4, 5, and 6 at 8, 6/6 at 3; $10. **St. Peter's Church,** Citicorp Center, 54th and Lexington (652-4825).

DESCRIPTION OF A PICTURE/EXPLOSION OF A MEMORY—East German avant-garde playwright Heine Muller's play explores a vivid and brutal portrait of the deadliness of European civilization; directed by Eva Brenner and Joseph Szeiler. 6/4, 5, 6 at 8; $10. **Castillo Theatre,** 7 East 20th Street (505-0170).

ENCOUNTERS WITH JOHN O'HARA—Kathryn Ballou has taken eleven of O'Hara's early stories and woven them together and is also the director. Featured in the cast are Warren Sweeney, Kate Whitney, Tim Hall, Stanley Harrison, Jean Anderson, and Robin Frates. Wed. through Sat. at 8, Sun. at 3; $10; through 6/13. **Neighborhood,** 420 West 42nd Street (244-0486).

FIVE-CENTURY AVANT GARDE FESTIVAL—Experimental theater from 16th-century Italy (Angelo Beolco's *Ruzzante Returns From the Wars,* Thu., Fri., and Sun. at 8); 19th-century Britain (*An Evening of British Music Hall,* Sat. at 8), and 20th-century Czechoslovakia (*The Ride That Never Was,* a political cabaret farce, Thu., Fri., and Sun. at 10). With Crystal Field, Mark Marcante, and others. $4 for each perf. **Theater for the New City,** 155 First Avenue (254-1109).

A FRIEND IN NEED—Michael Esposito's play, directed by Mark Farnsworth, that connects two alienated souls to the death of a girlfriend they once shares; featuring Mitchell Friedman and Tom Sciacca. Through 6/28; $8. **Our Studios,** 622 Broadway (677-9339).

GROWING UP, OUT AND POWERFUL—An evening of prose, poetry, storytelling and song about the struggles of lesbians and gays of color; a Gay Pride Month presentation. 6/12, 13, 15, 19, 20, 27 at 8; $10. **Castillo,** 10th floor, 7 East 20th Street (505-0170).

A HATFUL OF RAIN—A revival of Michael V. Gazzo's drama of drug addiction and alienation; directed by Jane Lindberg. Fri. and Sat. at 8; $8; 6/5 through 27. **Actors' Factory,** 149 West 29th Street (594-1494).

HOLY HEIST—Ann Harson's comedy, spanning five decades in Brooklyn, focuses on an Italian family. Featured in the cast are Joseph Rose, Rafael Ferrer, Michael Twain, Louie Mustillo, Elizabeth Karr, Judith Scarpone, and Gene Santarelli. Wed. through Fri. at 8, Sat. at 3 and 8; through June; $10. **Beckett Theatre,** 410 West 42nd Street (279-4200).

JENNIE'S STORY—Betty Lambert's play revolves around a sexual sterilization act in Alberta Province, Canada; directed by Gregg Ward. Featured in the cast are Sheryl Cook, Bill Gillogly, Jane Holst, Ruth Summers, and Mickey Zezima. Tue. through Sun. at 7; through 6/28; $8. **13th Street Repertory,** 50 West 13th Street (675-6677).

THE JOHNSTOWN VINDICATOR—Quincy Long's play about a city editor trying to solve the murder of a local money-hungry minister; directed by Evan Yionoulis. Featured in the cast are James Harper, Joy Young, Elizabeth Owens, Vince Grant, Ron Faber, David Thornton, Mathew Lewis, Paul Geler. Wed. through Sat. at 8, Sun. at 3; $10; 6/3 through 21. **Harold Clurman,** 412 West 42nd Street (279-4200).

KISS THE BLARNEY STONE—Janet Noble's story of the American melting pot simmering in Hell's Kitchen, this time on the Fourth of July in a seedy workingman's bar; directed by Monica Gross. Thu. through Sat. at 8, Sun. at 3; $8; through 6/14. **Irish Arts Center,** 553 West 51st Street (757-3318).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. Featured in the cast are Marsha West, JoHanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lorrie Porch, Cheryl Hilliard-Hewitt, and Conrad Neblet. Through 6/21; call theater for particulars. **National Black Theatre,** 2033 Fifth Avenue (2nd floor) (427-5615).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors—Derek Conte, Christine Linkie, and Jane Wilson—who play all the roles using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; through 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE MISER—Kevin O'Connor stars in Albert Bermel's *translation of Molière's work; directed by* Daniel Wilson. Featured in the cast are Steve Hofvendahl, Gail Grate, Alfred Cherry, Michele Harper (as Frosine), Fred Sanders, and Bill Raulerson. Thu. through Sat. at 8; through 6/20; $6. **Grace and St. Paul's Church Theatre,** 123 West 71st Street (245-0533).

OUR LADY OF THE TORTILLA—Luis Santeiro's comedy about the chaos that ensues when a college student brings his southern-belle girlfriend home for the first time; directed by Max Ferra. Wed. through Sun. at 8, Sat. and Sun. at 3; $10; from 6/3. **INTAR Hispanic American Arts,** 420 W. 42nd Street (695-6134).

PINOC, THE BARBARIAN—Musical, written by eight contributors, is a spoof of Broadway and its stars and relates the adventures of Pinocchio as he tries to make a comeback in New York. Featured in the cast are Karla Box, George Trahanis, Rick Castillo, Dennis Soens, and Nance McQuigg. Thu. at 8:30, Fri. and Sat. at 8; $8; through 6/13. **Our Studios Theatre,** 622 Broadway (757-4499).

RETURN TO WALDEN POND—Ronald A. Mielech's comedy about a pair who find themselves heading in opposite directions in order to fulfill their dreams; directed by Susan Banks. Featured in the cast are Steve Monroe, Amanda Stephenson, Jack Smaldone, Elisabeth Foldes, and Keith Brush. 6/4 through 6, 6/11 through 13 at 8, and 6/6, 7, 13, 14 at 3; $8. **Mazur Theatre,** 555 East 90th Street (718-728-3813).

THE SILO—Tom White's drama about a man, trapped atop a burning grain silo, who takes measure of his life in a small Texas town; directed by Dennis Schneider. Featured in the cast are Patrick Roche, David Hawes, Alexa Johnson, Charles Abraham, Barbara Brandon, Michael Lee Merrins, Patti Chambers, and Stephanie Thompson. Thu. through Sun. at 8, Sun. at 3; $8. **New Theatre,** 62 East Fourth Street (279-4200).

SIX CANDLES—Joseph S. King's play about the hunt for a Nazi mass murderer on Long Island. Featured in the cast are Albert Sinkys, Daniel Pollack, Pamela Osowski, Barry Dunleavey, and Hal Blankenship; directed by Maurice Edwards. Wed. through Sat. at 8, Sun. at 3 and 7:30; 6/1 through 14. **Theatre Guinevere,** 15 West 28th Street (242-3900).

SOME SUMMER NIGHT—Written and directed by Steve Josephson, with music and lyrics by Joel Adlen, play takes a trip through Shakespeare via Noel Coward and Max Sennett. With Nell Balaban, Spencer Bglarian, Gregg Washington, Jay Rubenstein, Sheila Mart, Tony Kish. Fri. through Mon. at 8, Sat. at 2; $15. **Ernie Martin,** 311 W. 43rd Street (279-4200).

TEN INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. Featured in the cast are Greg Petroff, Cathy Mulligan, Ginette Molina, Eric Keith, Elise Easley, Allan MacDonald, Roy Berman, Claire Clark, Stephen Broker. Fri. and Sat. at 8, Sun. at 3; $8; through 6/14. **Prometheus,** 239 East 5th Street (477-8689).

THE THIRD BANK OF THE RIVER—*A Terceira Margem Do Rio* consists of four stories from Joao Guimaraes Rosa's writings, based on the life of people in an arid region of Brazilian's interior; directed by Zeca Ligiero, featuring a multi-ethnic cast headed by Maria Pompeu. Thu. through Sat. at 8, Sun. at 3; through 6/6; $10. **Theatre 22,** 54 West 22nd Street (982-4092).

TOOTH OF CRIME—Sam Shepard's rock-and-roll drama in which defiant rock stars grapple for turf; directed by Scott Carr. Tue. through Thu. at 8; $7.50; through 6/18. **Cactus Theatre,** 91 Charles Street (242-0709).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOBY BAKER—Recent figurative paintings and monotypes; through 6/30. Salander-O'Reilly, 22 E. 80th St. (879-6606).

CARLO CARRA—Forty works from this Italian painter's "primitive period" (1911–1919); through 6/30. Kouros, 23 E. 73rd St. (288-5888).

JOHN CHAMBERLAIN—Recent painted, chromium-plated steel sculptures; through 6/13. Fourcade, 36 E. 75th St. (535-3980).

LEONARD CREMONINI—Large-scale figurative paintings and watercolors from 1975–1986, with themes that explore the rules and inhibitions of modern society; through 7/10. Bernard, 33 E. 74th St. (988-2050).

THOMAS GAINSBOROUGH—A loan exhibition of 28 drawings borrowed from private collections and institutions, including The Pierpont Morgan Library and the Yale Center for British Art; through 6/12. Davis & Langdale, 231 E. 60th St. (838-0333).

JOE GUY/REBECCA KAMEN—Wall structures and drawings by both; through 6/27. Cecil, 16 E. 72nd St. (517-3605).

JANE KAPLOWITZ—Oil stick drawings; through 6/6. McCoy, 19 E. 71st St. (570-2131).

STEPHEN KATZ—Paintings and drawings of New York cityscapes; through 6/19. Perlow, 980 Madison Ave. (517-5858).

KATHE KOLLWITZ—Prints by this German Expressionist, on loan from the Sindin Gallery, New York; through 6/20. Goethe House, 1014 Fifth Ave. (744-8310).

JOAN MIRO—Aquatints and drawings; through 6/30. Silberberg, 16 E. 79th St. (861-6192).

ROBERT RAUSCHENBERG—Recent wall pieces and three-dimensional objects in a series entitled "Tibetan Keys and Locks"; through 6/20. Castelli, 4 E. 77th St. (288-3202).

CHARLES SELIGER—Recent paintings, watercolors, and monotypes; through 6/13. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

JOHN STOCKDALE—Paintings that depict abstracted landscapes in Australia and Tennessee; through 6/27. Urdang, 23 E. 74th St. (288-7004).

RUFINO TAMAYO—Paintings, watercolors, and drawings by this Mexican artist, from 1929–1974; through 6/27. Martin, 23 E. 73rd St. (288-2213).

JOHN HENRY TWACHTMAN—Paintings executed in Gloucester, Mass. between 1900–1902—the last two years of this artist's life; through 6/13. Spanierman, 50 E. 78th St. (879-7085).

57th Street Area

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs, one of which is a self-portrait; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

IGNACIO CARLES-TOLRA—Works on paper and a selection of "petits objets barioles" (small objects splashed with color) by a Swiss artist; through 6/12. Ross, 50 W. 57th St. (307-0400).

CARROLL CLOAR—Sixteen paintings with autobiographical themes, by this artist who was raised on a plantation in Arkansas, and also lived in Mexico; through 6/20. Schmidt-Bingham, 41 W. 57th St. (888-1122).

THOMAS AQUINAS DALY—Landscapes, still lifes, and seascapes; through 6/27. Grand Central, 24 W. 57th St. (867-3344).

BARBARA DIXON DREWA/CHRISTOPHER GERLACH—Still-life paintings/Landscapes; through 6/25. Fischbach, 24 W. 57th St. (759-2345).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Pop paintings, from 1961–1964/Drawings; through 6/6. BlumHelman, 20 W. 57th St., 2nd and 8th floors (245-2888).

ETHEL MAGAFAN—Egg tempera and watercolor paintings of Colorado landscapes; through 6/13. Midtown, 11 E. 57th St. (758-1900).

JOHN MARIN—Watercolors, from 1929–1939, by this pioneer of American Modernism; through 6/10. Kennedy, 40 W. 57th St. (541-9600).

JOAN MIRO—Sculpture, paintings, and drawings from the '60s, '70s, and '80s; through 7/3. Herstand, 24 W. 57th St. (664-1379).

KENNETH NOLAND—New works on paper in a series entitled, "Homage to Yamanashi Japan, Sunday November 23rd, 1986"; through 6/15. Prats, 24 W. 57th St. (315-3681).

BEVERLY PEPPER—Small-scale sculptures in steel, bronze, and iron, from 1966–1987; through 6/26. Emmerich, 41 E. 57th St. (752-0124).

LANGDON QUIN—Still-life and landscape paintings; through 6/26. Schoelkopf, 50 W. 57th St. (765-3540).

ANNE RYAN—Color woodcuts from the 1940's; through 6/13. Kraushaar, 724 Fifth Ave. (307-5730).

SEAN SCULLY—Monotypes; through 6/30. McKee, 41 E. 57th St. (688-5951).

DAVID SMALLEY—Stainless steel sculptures; through 6/13. Kraushaar, 724 Fifth Ave. (307-5730).

ROBERT VONNOH—Paintings executed in France as a student at the Academie Julian, and later at Grez-sur-Loing, an artists' colony near Fountainbleau, by this American Impressionist (1858–1933); through 6/19. Berry-Hill, 743 Fifth Ave. (371-6777).

East Village

JOHN ARMLEDER—Recent paintings; through 6/28. Hearn, 735 E. 9th St. (598-4282).

ASHLEY BICKERTON—Five recent works in a series entitled, "Contemplative Wall Units"; through 6/7. International With Monument, 111 E. 7th St. (420-0517).

DON FREEMAN—Assemblages of silk-screened images taken from classical art; through 6/21. Rastovski, 534 E. 6th St. (533-6830).

JOSH GOSFIELD—Paintings that have music and musicians as a theme; through 6/14. Helio, 122 St. Marks Place (529-8122).

DIETER HALL—Figurative oil paintings by a Swiss artist; through 6/28. Robertson, 208 E. 7th St. (529-2484).

KATHLEEN LOE—Recent abstract paintings and drawings; through 6/21. Fervor, 109 Ave. B (529-9339).

TIM MAGUIRE—Paintings of familiar objects set in desolate landscapes; through 6/7. Dash, 632 E. 11th St. (475-7406).

GARY PETRI—Recent abstract paintings; through 6/7. Donahue, 520 E. 11th St. (477-3442).

BARBEL ROTHHAAR—Recent abstract works on paper and canvas that suggest industrial landscapes; through 6/14. Shainman, 500 E. 11th St. (460-5890).

MERLE TEMKIN—An installation and drawings; 6/4–28. Sensory Evolution, 420 E. 13th St. (505-9144).

MARK TOWNER—Color photographs and sculptures that explore world politics, religious iconography, and environmental issues; 6/4–28. P.A.C.A., 131 E. 7th St. (517-0937).

SoHo and TriBeCa

MAC ADAMS—Six recent sculptures that appear to be abstract, but cast shadows that resemble circus performers, plus photographs; through 6/20. Cadot, 470 Broome St. (226-7220).

MINO ARGENTO—Oil paintings and pastels; through 6/13. Natkin, 395 Broadway (925-4499).

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

JEAN MICHEL BASQUIAT/SIMON LINKE—Recent drawings/Recent paintings. Through 6/13. Shafrazi, 163 Mecer St. (925-8732).

TOM BILLS—Recent sculptures; through 6/6. Plumb, 81 Greene St. (219-2007).

PETER BRADLEY—Found metal sculptures; through 6/30. Hirondelle, 476 Broome St. (925-1538).

ENRICO CASTELLANI—Recent conceptual works on canvas and aluminum; through 6/20. Totah, 152 Wooster St. (475-8330).

PEREZ CELIS—Large-scale abstract paintings made of juxtaposed canvases and wood; through 6/16. Wren, 153 Mercer St. (219-1118).

MICHAEL CHANDLER—Wall reliefs, paintings, and drawings; through 6/20. Rosenberg, 115 Wooster St. (431-4838).

DAN CHRISTENSEN/STUART SHEDLETSKY—Lyrical abstract paintings/Paintings of geometric forms; through 6/6. Soghor, Leonard & Associates, 419 Broome St. (226-6709).

CHARLES CLOUGH—Recent gestural abstract paintings; through 6/14. American Fine Arts, 511 E. 6th St. (477-2279).

R.M. COHEN—Painted constructions that are evocative of Mayan architecture; through 6/21. M.O.C.H.A., 584 Broadway (966-6699).

DANIEL COUVREUR—Stone sculptures; 6/6–7/4. Steinbaum, 132 Greene St. (431-4224).

ELIZABETH DWORKIN—A decade of drawings; 6/4–7/10. Munroe, 415 W. Broadway (226-0040).

LAUREN EWING—Recent large-scale sculptures that fuse image, object, and text; through 6/6. Brown, 100 Greene St. (219-1060).

JUD FINE—Free-standing mixed-media sculptures, plus works that combine sculpture and painting; through 6/27. Feldman, 31 Mercer St. (226-3232).

FRANK GARDNER—Canvases to which various fabrics have been attached in mosaic-like patterns; through 6/20. O.K. Harris, 383 W. Broadway (431-3600).

GILBERT & GEORGE—Large-scale, hand-dyed photographs in a series entitled, "The 1986 Pictures"; through 6/13. Sonnabend, 420 W. Broadway (966-6160).

LESTER GOLDMAN—Paintings and sculpture from the past two years; through 6/10. Bowery, 121 Wooster St. (226-9543).

LINDA HENNEMAN—Recent large-scale drawings of familiar objects placed in unfamiliar situations; through 6/27. Hudson, 90 Hudson St. (925-7290).

BRYAN HUNT—Recent sculpture; through 6/13. Blum Helman Warehouse, 80 Greene St. (245-2888).

VIDIE LANGE—A photographic installation entitled, "Diana and Las Vegas"; 6/4–28. Parker/Bratton, 322 E. 11th St. (228-7023).

LOIS LEWANDOWSKI—Paintings of machines, in a series entitled, "VW, IBM & Boeing"; through 6/20. Green, 152 Wooster St. (982-3993).

NICOLAS LUGINBUHL—Paintings by a Swiss artist; through 6/13. Penine Hart, 105 Hudson St. (334-3522).

ANDREW MENARD—Six painted reliefs that are identical in size and format, with many overlapping motifs; through 6/13. Alexander, 59 Wooster St. (925-4338).

CLAIRE MOORE—Representational paintings that incorporate text; through 6/6. Kelly, 591 Broadway (226-1660).

JOSEF FELIX MULLER—Four large-scale woodcuts by a Swiss artist; through 6/20. Lang & O'Hara, 568 Broadway (226-2121).

NICHOLAS PEARSON—Recent large-scale sculptures composed of Cor-Ten steel, aluminum plate, enamel, and pigmented concrete; through 6/27. Condeso/Lawler, 76 Greene St. (219-1283).

BEVERLY PEPPER—Recent paintings inspired by the Umbrian landscape surrounding her home; through 7/3. Cowles, 420 W. Broadway (925-3500).

ADOLFO SANCHEZ—Recent paintings in a series entitled, "Un Caso de Vida Real"; through 6/20. Braathen, 76 Duane St. (732-4029).

CHARLES SAULSON/SARA WATERBURY—Abstract steel sculptures/Abstract paintings with heavily-textured surfaces. Through 6/14. NeoPersona, 51 Hudson St. (406-9835).

JOAN SEMMEL—Recent oil paintings of nudes in landscapes; 6/4–27. Gruenebaum, 415 W. Broadway (966-3646).

JON SERL—Paintings from the '50s to the present, by a 93-year-old Outsider artist; 6/3–7/4. Cavin-Morris, 100 Hudson St. (226-3768).

DAVID LOEFFLER SMITH/JONATHAN WAITE—Small-scale paintings by an artist who studied with Raphael Soyer and Hans Hofmann/Paintings that combine abstraction and figurative elements; 6/4–7/5. M-13, 72 Greene St. (925-3007).

LEON TARASEWICZ—Large-scale abstract paintings with images taken from nature, by a young Polish artist; through 6/26. Thorp, 103 Prince St. (431-6880).

Other

JAMES CASABERE—A room-size sculptural installation and a selection of photographs; through 6/27. Klein, 611 Broadway (505-1980).

NANCY CLARK/RON ROCCO—Life-size boat sculptures/A steel tripod sculpture that is fitted with a video monitor, holograms, wood, and electric lamps; 6/5–7/3. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

MAX ERNST—Sculptures from 1934–1975; through 6/19. Cavaliero, 15 W. 53rd St. (541-6342). By appointment only.

ROBERT IRWIN—Two site-specific outdoor installations; through 6/27. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

AHMED JACOUBI—Abstract paintings by a Moroccan artist who had his first one-person show at the Betty Parsons Gallery in 1952; through 6/26. International 52, 150 E. 52nd St. (486-2290).

PAT KECK—Painted-wood sculptures and two window installations; through 6/20. Grey Art Gallery, 33 Washington Square East (998-6780).

GEORGE NEGROPONTE—Abstract paintings in which fields of color form archetypal architectural spaces; through 6/13. Good, 39 Great Jones St. (420-9063).

KEVIN NOBLE—Recent paintings and photographs based on images of bedroom furniture in magazines; 6/4–28. Bernarducci, 17 E. 17th St. (206-7578).

ARMANDO TESTA—Forty years of posters, serigraphs, cover designs, sculptures, and television commercials by this Italian designer; through 6/20. Parsons, 2 W. 13th St. (741-8900).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

CHAMBERLIN—138½ E. 80th St. (737-7201). "Beasts: Animals in 19th-Century Art," with works by Barye, Bonheur, Cabanel, Delaroche, Dupré, Gérôme, Troyon; through 6/30.

CARUS—872 Madison Ave. (879-4660). Suprematist and Constructivist art by Chasnik, Lissitzky, Malevich, Rodchenko, others; through 6/20.

DE REMPICH—16 E. 79th St. (772-6855). Works by Capraro, McCrum, Van Minh; through 6/19.

GALDY—19 E. 71st St. (517-8576). "The Baroque Sky"—ceiling and fresco drawings and oil sketches of the 17th and 18th centuries; through 7/17.

HAIME—1000 Madison Ave. (772-7760). "Fifth Anniversary Exhibition" with works by Dunoyer, Larraz, Llona, Merlino, Miller, Mutal, Sutil, Tacla, Vari; through 6/20.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Paintings by Oulton, Prangenburg, Snyder; through 6/30.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "Color and Expression: Brücke Through Blaue Reiter"; through 7/19.

RALPH—43 E. 78th St. (288-5222). "5 by 5," with works on paper by Bellmer, Duchamp, Kandinsky, Man Ray, Seligmann; through 6/6.

SHEPHERD—21 E. 84th St. (861-4050). 19th-century French paintings, watercolors, drawings, and sculpture; through 6/27.

SOLOMON & CO.—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Johns, Lichtenstein, others; through 6/30.

STAEMPFLI—47 E. 77th St. (535-1919). Works by gallery artists; through 7/17.

STONE—48 E. 86th St. (988-6870). A new painting by Estes, plus selected works by gallery artists; through 7/2.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Goldberg, Leslie, Marca-Relli, Mitchell, Resnick, Stankiewicz, others; through 6/31.

57th Street Area

DE NAGY—41 W. 57th St. (421-3780). "Still Life," with works by Avery, Csernus, Fish, Guston, Neel, Thiebaud, Wilson, others; through 6/27.

DEUTSCH—20 W. 57th St. (765-4722). American 20th-century art, with works by Avery, Burchfield, Dove, Hartley, Maurer, Sheeler; through 6/17.

FRENCH—41 W. 57th St. (308-6440). "Night Light/Night Life," with works by Birmelin, Duval, Gornik, Mazur, Sullivan, Rickert, others; 6/3–27.

GOODMAN—41 E. 57th St. (593-3737). Works by Dubuffet, Leger, Matisse, Miro, Moore, Nicholson, Picasso; through 6/15.

HARBOR—24 W. 57th St. (307-6667). Prints from the 19th and 20th centuries, by Haden, Lewis, Lozowick, Sloan, Whistler, others; through 6/27.

HEESY—50 W. 57th St. (245-1420). Prints by Frankenthaler, Johns, Motherwell, others; through 6/27.

KAHAN—48 E. 57th St. (355-5110). "Posts and Columns," with house and bed posts from Mali and Cameroon, mortuary posts from Kenya, and works by Brancusi, Ritson, von Huene, others; through 6/20.

KENT—41 E. 57th St. (980-9696). "Assemblage," with works by Arp, Cornell, Duchamp, Ernst, others; through 7/2.

MAEGHT LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Horn, Laib, Long, Mangold, Ryman, Serra; through 6/31.

MILLER—41 E. 57th St. (980-5454). Works from the sixties, by Arbus, Bourgeois, Held, Resnick, Ruscha, Warhol, others; 6/4–7/31.

PACE—32 E. 57th St. (421-3688). Old Master prints by Andrea, Breugel, Goltzius, Piranesi, Valesi, others; through 6/13.

PEARL—38 E. 57th St. (838-6310). "Looking at the WPA: Mural Sketches and Other Works from the 1930's" with works by Brooks, Gaston, Levine, Loew, Shahn; through 6/22.

SOLOMON—724 Fifth Ave. (757-7777). "Breaking Through Glass: East," with recent works by artists from southern California, including Bair, Berens, Davis, Gero, Gonzalez, Wilder, others; through 7/4.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). Paintings by Savides, Zanfardino; back gallery group show benefitting Art Against AIDS; through 6/28.

DIAZ—223 E. 10th St. (420-9174). "Garden Party III," with works by gallery and invited artists; through 6/9.

HUMPHREY—242 E. 5th St. (529-0692). Works by Davidson, Jhabvala, Konishi, Negret, Schwartz, Speich; through 6/14.

P.S. 122—150 First Ave. (533-4624). "Options '87," with works by Briscoe, Dibble and Lewett, Ess, Fuentes, Gabbay, Horrom, McIntyre, Paisley-Jones, Sheer, Schumann; through 6/21.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Inaugural exhibition, with works by Amaya, Arnas Bada, Cidoncha, De Hoyos, De Lazaref, Hassel, Polles, Scurlock; through 6/13.

ARTISTS SPACE—223 W. Broadway (226-3970). Paintings by Coggeshall and Hammersley; architectural project by Ian and Lynn Bader; "Heterogeneity and Alienation"— a video exhibition; through 6/27.

CASTELLI—142 Greene St. (431-6279). Art Against AIDS, a benefit exhibition; 6/6–13.

COOPER—155 Wooster St. (674-0766). Art Against AIDS, a benefit exhibition; 6/4–7/4.

CUTLER—164 Mercer St. (219-1577). Sculpture and paintings by gallery artists, including Amar, Anastasi, McNamara, Tillers, others; through 6/24.

DAVIS—568 Broadway (219-1444). Belag, Feinberg, Lee, Welty, Witek, others; through 6/27. Davis, 568 Broadway (219-1444).

DILAURENTI—383 W. Broadway (925-5100). "After Picasso," with works by Tapies, Gordillo, Guerrero; through 6/20.

ERPF—568 Broadway (925-6160). Paintings and drawings by Dryer, Kalina, Schiff, others; 6/4–7/17.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Money/Power," with works by Bratton, Byrne, Depp, Kliros, Ligorano/Reese, Maksymowicz, Meieran, Peters, Samaras, Sholette; through 6/13.

GRAND STREET—93 Grand St. (431-6693). Sculpture by Coyne and Michael, paintings by Jacobs and Kelly; through 6/27.

HOFFMAN—429 W. Broadway (966-6676). "Four Bay Area Artists," with works by Carnwath, Gregory, Hankins, Soss; 6/6–7/24.

JACK—138 Prince St. (966-4235). Works by Bello, Eisner, Roesch, Roth; through 6/24.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Geiser, Hoskins, Kimler; through 6/27.

LORENCE-MONK—568 Broadway (431-3555). Drawings to benefit Art Against AIDS; through 6/27.

MARCUS—578 Broadway (226-3200). Invitational show, with works by Rohrbach, Shelton, Starn Twins, Trockel; through 7/3.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; through 7/31.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Allusion," with works by Dvortscak, Lieber, Manes; through 6/14.

RUBIN—155 Spring St. (226-2161). "Points of Contact," with works by Bochner, LeVa, Marano, Sandback, Wörsel; through 6/20.

TERNE—169 Mercer St. (431-8033). "From the Other Side," with works by Alvarez, Azaceta, Mendieta, Okumura, Porter, Sutil, others; through 6/27.

TWINING—568 Broadway (431-1830). Works by artists working with vessel forms, including De Vore, Rie, Voulkos, others; through 7/15.

VIAFORA—568 Broadway (925-4422). "Dwellings," with works by Brown, Green, Kahn, Naber, Tracy, others; through 6/27.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings, sculpture, drawings, and manuscripts by newly-elected members and 1987 award winners, including Beckman, Gehry, Motherwell, others; through 6/14.

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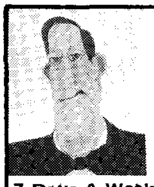

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ART

DAVERIO—521 W. 23rd St. (463-0688). Romantic expressionist works by artists of the "Scuola Romana" from 1925–1945, including Fazzini, Mafai, Pirandello, Rafael, Scipione, Ziveri; through 7/11.

GLASS—315 Central Park West, Suite 8W (787-4704). Works by Ambellan, Andrews, Highton, Mark, Soyer, others; through 6/13.

GREY ART GALLERY AND STUDY CENTER—33 Washington Place (598-7603). "Awards in the Visual Arts 6," with works by Bleckner, Brown, Giegerich, Huttinger, Michaels, Rand, Seaman, Sigler, Tracy, Willis; through 6/20.

JAPAN SOCIETY—333 E. 47th St. (755-6752). "Contemporary Japanese Art in America: Arita, Nakagawa, Sugimoto"; through 6/28.

LANDFALL PRESS—611 Broadway (420-9616). Woodcuts by Bramson, Buck, Hitch, Kerrigan, Kunc, Larson, Sloan, Solien, Steir; through 6/30.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; recent photographic works by Victor Schrager; through 6/21.

P.S. 39 LONGWOOD ARTS PROJECT—965 Longwood Ave., Bronx (931-9500). "The Prevalence of Myth," with works by Abramson, Azara, Edelson, McCoy, Ramsaran, Spero, others; through 6/13.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

PHOTOGRAPHY

ALEXANDER ALBRIZZI—Color photographs of gardens in Venice; through 7/3. Stubbs Books & Prints, 28 E. 18th St. (982-8368).

BURDEN—20 E. 23rd St. (475-8790). Photographs by contemporary Latin American photographers; 6/4–7/25.

JAMES CASABERE—Photographs executed over the past three years; through 6/21. 303, 513 E. 6th St. (477-4917).

BRUCE CHARLESWORTH—Staged color photographs; 6/3–27. Schreiber/Cutler, 171 Spring St. (925-1441).

MARIANNE ENGBERG—Color photographs of the Lent Festival in Basel; through 6/27. Urdang, 23 E. 74th St. (288-7004).

SID GROSSMAN—Vintage photographs of Coney Island, the Lower East Side, Harlem, and Chelsea; 6/3–7/2. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; through 6/14.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11 a.m.–6, Sat. 12–4. Free. "New Traditions: Thirteen Hispanic Photographers"; through 6/6.

DAVID JOYCE/TERRY BRAUNSTEIN—Life-size photographic sculpture installations/Photomontages made from appropriated images. Through 6/26. Pfeifer, 568 Broadway (226-2251).

MARK KLETT—Recent photographs of the American Southwest; through 6/13. Pace/MacGill, 11 E. 57th St. (759-7999).

LEDEL—168 Mercer St. (966-7659). Color photographs by Baker, Frey, Gordon, Pagnano, Skoff, Staller, Wayne, Wright; through 7/3.

DANNY LYON—Photographs from 1962–1987, documenting the civil rights movement in the South, motorcycle clubs, the demolition of 19th-century buildings in lower Manhattan, and other subjects; through 6/6. Witkin, 415 W. Broadway (925-5510).

GEANNA MEROLA—Painted photographs of architectural and sculptural fragments in Paris and Rome; through 6/20. Lieberman & Saul, 155 Spring St. (431-0747).

CARL MYDANS—Photographs from his career as a photojournalist for *Life* magazine; through 6/26. Life Gallery, Time & Life Bldg., 1271 Sixth Ave. (522-2300).

PHOTOCOLLECT—740 West End Ave. (222-7381). "The Animal Show!" with photographs by Brandt, Devine, Krims, Nixon, Porter, Stieglitz, Wegman, others; through 7/3.

MARCIA C. SHEER—Pinhole photographs; through 6/19. Quality Color, 104 E. 25th St. (420-8533).

BEATRICE STOCKLIN/BRUNO J. ZEHNDER—Color photographs by two Swiss photographers; through 6/20. Swiss Institute, 35 W. 67th St. (873-3761).

DEBORAH TURBEVILLE—Photographs of ambiguous scenes, combining fashion and architecture; through 7/11. Staley-Wise, 177 Prince St. (777-1590).

WESTBETH—55 Bethune St. (924-6092), Fri.–Sun. 12–6, and by appt. "City Eyes"—a celebration of New York, in photographs by Gruen, Marjorie, Retivov, Seccombe; through 6/7.

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). 6/4–30 at 8 (Thu., Fri., Sat. only): Huck Snyder's "Circus." $8. 6/10 at 8: John Torreano and Friends. $15.

LA MAMA ETC.—74A E. 4th St. (475-7710). 6/5–28 (Wed.–Sun. only) at 9: Susan Mosakowski's "The Rotary Notary and his Hot Plate." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 6/7: "The Word and the Image: Buddhist Book Illuminations." Through 9/13: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1." 6/4–9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. Through 6/7: "Mary Frank: Persephone Studies." Through 6/8: "Pearls Among the Gold: Russian Women's Festive Dress." Through 6/15:"Donna Dennis: Deep Station." Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through 6/30: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 7/6: "Alfred P. Maudslay: Photographs of Maya Ruins." Through 7/6: "Hiroshige's 100 Famous Views of Edo: Summer." Through 7/20: "Home Scenes: American Genre Paintings." 6/5–8/24: "Beverly Pepper: Sculpture in Place." Through Dec. 1988: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament." Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 6/12: "Capital City: New York After the Revolution." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's

The Progress of Love." Through 6/14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective." Through 7/5: "A Year With Children."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 7/5: "Fit For America: Health, Fitness, Sport, and American Society, 1830–1940." Through 7/12: "A Room of His Own: The Victorian Billiard Room." Through 9/20: "Summer Sculpture."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through Aug.: "In The Picture." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/16: "Chagall and the Bible." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th Early 19th Century Decorative Arts." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." 6/4–8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. 6/5–23: "25 Years of James Bond." Through 7/12: "Projects: Mike Glier." Through 7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School." 6/4–9/8: "Berlinart: 1961–1987." Through 9/22: "Contemporary American Prints."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 7/12: "Peering Beyond the Mask: Installation by Denis Gillingwater." Through 7/12: "The Other Man: Alternative Representations of Masculinity." Through 7/12: "Fake."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 7/15: "Jackie Robinson: An American Journey." Through 8/16: "The Wagstaff Collection of American Silver." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.–6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 6/14: "A Survey of Book Arts." Through 7/12: "Outdoor Public Pools: A WPA Photographic History." Through 7/19: "Sculpture of the '80s."

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "Waterfront Photographer."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Calder's Circus." Through 6/28: "1987 Biennial." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Through 6/6: "City Life: New York in the 1930's, Paintings and Prints from the Permanent Collection." Beg. 6/8: "American Mastery: Eight Artists in the Permanent Collection of the Whitney."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/3 at 10 a.m.: "Old Master Paintings." 6/3 at 2: "Chinese Paintings." 6/4 at 10 a.m. and 2: "Chinese Works of Art." 6/5 at 10 a.m.: "Sporting Pictures." On view through 6/4. 6/5 at 10 a.m. and 2: "Stamps." On view through 6/4. 6/6 at 10 a.m. "Fine Watches, Clocks, and Scientific Instruments." On view through 6/5. **East**—219 E. 67th St. (606-0400). 6/3 at 10 a.m.: "Oriental Furniture and Works of Art." 6/4 at 10 a.m.: "Antique and Fine Jewelry." 6/9 at 10 a.m.: "Collectibles." On view 6/3–8.

DOYLE—175 East 87th St. (427-2730). 6/10 at 10 a.m.: "*Belle Epoque Including Fine 19th-Century Furniture*, Paintings, and Decorations, Art Nouveau, and Art Deco." On view 6/5–9.

PHILLIPS—406 E. 79th St. (570-4830). 6/6 at 10:30 a.m.: "Old Master and European Paintings" and "English, Continental and Victorian Furniture and Decorative Arts." On view 5/30-6/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/3 at 10:15 a.m. and 2: "Chinese Works of Art." 6/4 at 10:15 a.m. and 2: "Japanese Works of Art." 6/4 at 10:15 a.m.: "Old Master Paintings." 6/4 at 2: "Sporting Paintings." 6/5 at 10:15 a.m.: "Important Snuff Bottles From the Collection of Janos Szekeres-Part II." 6/5 at 10:15 a.m. and 2: "19th-Century and Old Master Paintings." 6/6 at 2: "Fine English Furniture, Decorations, and Carpets." On view through 6/5. 6/8 at 10:15 a.m. and 2: "Fine Watches, Wrist Watches, and Clocks." On view 6/4–7.

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MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 3

LIZA MINNELLI—Orchestra conducted by Bill LaVorgna. Carnegie Hall at 8. $20–$45.

GEORGE LUCKTENBERG, harpsichordist. N.Y. premieres of works by Takemitsu, Mucynski; world premiere of Naji Hakim's *Shasta Suite;* works by Zwilich, Albright, Froberger, de la Guerre, Forquerary. Weill Recital Hall at Carnegie Hall at 8. $5, $10.

KOREAN VARIETY SHOW—Madison Square Garden Felt Forum at 8. $10, $15.

GRAHAM HAYNES & NO IMAGE—Original music "laced with jazz-rock patterns." JAM's "Knit 1, Risk All" program, at the Knitting Factory, 47 E. Houston St., between Mott and Mulberry Sts. (219-3055), at 9 and 11 p.m. $4.

MUSIC COOP TRIO—Classical music by a woodwind-string trio. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

Thursday, June 4

NEW YORK PHILHARMONIC, James DePreist conductor; pianist Leon Bates, saxophonist Dexter Gordon. "Gershwin and Ellington: American Masters." Gershwin's "Catfish Row" Suite from *Porgy and Bess* and Piano Concerto in F; Ellington's Suite From *The River;* David Baker's commissioned work *Ellingtones,* a Fantasy for Saxophone and Orchestra, with pianist Tommy Flanagan, bassist Richard Davis (world premiere). Avery Fisher Hall at 8. $15–$35. Benefit reception following (Thu. only), for the Duke Ellington Memorial Fund, the Harlem School of the Arts, and the Philharmonic Music Assistance Fund; $250.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black, George Manahan conductors; pianists Aleck Karis, David Buechner; violinist Roger Zahab. Copland's *Outdoor Overture*; Gershwin's *Rhapsody in Blue;* Stravinsky's Concerto for Piano and Wind Instruments; Tison Street's *Bagatelles* for Violin and Orchestra (premiere); Liszt's *Les Preludes*. Symphony Space at 8. $10

MESCAL WILSON, pianist. Works by Bach, Beethoven, Kirchner, Bartok, Debussy. Weill Recital Hall at Carnegie Hall at 8. $8.

LIZA MINNELLI—See 6/3. Tonight's program is a benefit for the Alzheimer's Disease and Related Disorders Association; $75, $100 (983-0700).

WESTERN WIND VOCAL ENSEMBLE—"The Western Wind Songbook: A Cabaret." A staged production, directed by Paul Lazarus, with a variety of music from "the medieval carol to Sting." CSC Repertory Theater, 136 E. 13th St. (677-4210), at 8. Benefit performance at 8, buffet reception following; $40, or $75 a couple.

RAGS & BONES, "a Ragtime Celebration," by the American Music Theatre Group, with rhythm-bones player Percy Danforth. Greenwich House Music School, 46 Barrow St. (594-8833), at 8. $8.

AFT FOLK FESTIVAL—Phyllis Lynd, folksinger, with music of many countries. Art Folk Festival, at American Folk Theater, 241 W. 55th St. (757-0220), at 8. $15.

TONY BOUTTE, tenor/**MARGARET KAMPMEIER,** pianist. Songs of Faure, Poulenc, Hundley, Argento, Michael Alec Rose. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

VALERIE NARANJO MARIMBA QUARTET—Ragtime, jazz, Afro-Cuban, and some classical sounds. St. Mark's Park, Second Ave. and 10th St., at 12:30. (Intermission snacks.) Free.

WARREN CHIASSON TRIO—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

GRACE SUMA—Damrosch Park, Lincoln Center, at 7. Free.

HINAN TILLAN—Andean folk music. Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

BARGEMUSIC—Violinist-violist Ik-Hwan Bae; violinist Christiaan Bor, pianist Tong-Il Han, cellist Ronald Thomas. Spohr's Duo for Two Violins Op. 3, No. 1; Smetana's Piano Trio Op. 15; Schumann's Piano Quartet Op. 47. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, June 5

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; violinist Glenn Dicterow, soprano Ida Faiella, tenor Tom Bogdan, baritones Arthur Thompson and Glenn Billingsley, bass Leslie Dorsey; members of the Alvin Ailey Repertory Ensemble. "A Salute to American Music": Smith's *Overture Concordia*; Bernstein's *Serenade* for Solo Violin, String Orchestra, Harp, Percussion; Kreutz's *Dixieland Concerto*; Gershwin's *Blue Monday: A Chamber Opera,* staged by George Faison. Alice Tully Hall at 8. $10–$20. Concordia benefit tickets, with supper gala following, $125 (749-5241).

NEW YORK PHILHARMONIC—See 6/4.

LIZA MINNELLI—See 6/3.

LUTHER VANDROSS—R&B concert. Madison Square Garden at 8. $20, $25.

JAZZ AT THE CENTER FESTIVAL—Cecil Taylor and his trio. Henry Street Settlement Harry DeJur Playhouse, 466 Grand St. (598-0400), at 7. $8.

MUSIC BY STEPHEN MAYER—A fifteen-year retrospective, with the pianist-composer, conductor Louise Basbas, and several vocal and instrumental soloists. Weill Recital Hall at Carnegie Hall at 8. $10.

TERRY WALDO'S GOTHAM CITY JAZZ BAND—"Waldo's All New 1927 Revue." Symphony Space at 8. $12, $15.

NEW YORK CITY GRASSROOTS GOSPEL TOUR—The No Name Gospel Singers, the Golden Sons, and Brooklyn Skyways. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

AFT FOLK FESTIVAL—See 6/4. Tonight at 6:30, Spiderwoman Theater, with stories and movement that spring from their Cuna-Rappahonok traditions. At 10, the Blues Duo, with an American odyssey of song and poetry.

BUTCH MORRIS & ENSEMBLE—Improvisations with "jazz/classical threads." JAM's "Knit 1, Risk All" program. The Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11 p.m. $4.

WESTERN WIND—See 6/4. Tonight: $15, $18.

ROSE ANDERSON, vocalist. Lincoln Center Library at 4. Free.

JEREE PALMER WADE/FRANK OWENS TRIO—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

VIENNESE DELIGHTS—Lincoln Center Damrosch Park at 7. Free.

CASTLE KEEP—Folk group. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Open lunch-hour jam session, with tenor-saxophonist Lou Tabackin. Cafe 43, 147 W. 43rd St., at 12. $4.

DOUG BERCH, singer-storyteller, who plays the hammer and Appalachian dulcimer. Good Coffee House, 53 PPW, Brooklyn (718-768-2972, Fri. after 8 p.m. only), at 9:30. $4.

Saturday, June 6

NEW YORK PHILHARMONIC—See 6/4.

LIZA MINNELLI—See 6/3.

LUTHER VANDROSS—See 6/5.

BILLY BANG QUINTET/HENRY THREADGILL'S WIND-STRING ENSEMBLE—"Improvisations!" Program by the World Music Institute. Merkin Concert Hall at 9:30. $12, $15.

FRENCH-AMERICAN CHORAL MASTERWORKS—Alice Tully Hall at 8.

I CANTORI, Bart Folse director. American and British folk songs, hymns, and spirituals, by Britten, Vaughan Williams, Holst, Grainger, Hampton, Dett, Billings, others. CAMI Hall, 165 W. 57th St. (928-4632), at 8. $8.

SHIRLEY LING, pianist. Music of Mozart, Beethoven, Chopin, Chung, Debussy, Liszt. Weill Recital Hall at Carnegie Hall at 2. $10.

CASSELBERRY-DUPREE, with bassist Toshi Reagon, percussionist Annette Aguilar. Gospel, country, reggae, African chants. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

DIANE CHAPLIN, cellist, with pianist Emily Wong George. Works by Horace Wadham Nicholl (world premiere), Cadman (N.Y. premiere), Foote, Boccherini, Hindemith. Weill Recital Hall at Carnegie Hall at 8:30. $8.

MACK MILLER, tenor, with pianist Gerald A. Brown. Music by Beethoven, Dvorak, Liszt, Mahler, Strauss. Liederkranz Club, 6 E. 87th St., at 4. $6.

LARK STRING QUARTET—Music by Beethoven, Schubert, Bartok. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

WESTERN WIND VOCAL ENSEMBLE—See 6/4. Today at 3 and 8. $15, $18.

EMILIA CONDE, soprano, in "a dramatized biography in concert," with music director Marco Rizo. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 1. Free.

RIN-JONG YANG, violist. Weill Recital Hall at Carnegie Hall at 5:30. $8.

THE ART MOB, a cappella group. Early American folk songs, sacred harp music, camp meeting songs, and gospel music. Phyllis Kind Gallery, 136 Greene St., at 7:30. AIDS benefit; $10.

AFT FOLK FESTIVAL—See 6/4, 5. Tonight at 8: Spiderwoman Theater.

AURELIAN PIANO TRIO—Lincoln Center Library at 2:30. Free.

VIENNESE DELIGHTS—See 6/5.

KEN, JOHN, AND KATHLEEN VESEY—A teen-age trio, with fiddle, button accordion, keyboards. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

Sunday, June 7

ROY EATON, pianist. "The Meditative Chopin II": a program of "introspective solo pieces," designed to be played without interruption for applause. Alice Tully Hall at 3. $15.

LUTHER VANDROSS—See 6/5.

MARY KAY FINK, flutist (N.Y. debut). Weill Recital Hall at Carnegie Hall at 2.

ISRAEL CHORBERG, violinist/**HAROLD COLETTA,** violist. Works by Mozart, Chihara, Handel/Halvorsen, Villa-Lobos, Rolla. Merkin Concert Hall at 3. $7.

HEBREW ARTS CHORALE, Elayne Robinson Grossman conductor. Music of Steinberg, Avni, Davidson, and Yiddish and Israeli folk songs. Merkin Concert Hall at 8. $6.

CATSKILL CHAMBER PLAYERS—Weill Recital Hall at Carnegie Hall at 5:30. $8.

INEZ BULL, pianist. Weill Recital Hall at 8:30.

BETH MILLER, soprano, with harpsichordist Stanley Boorman, Baroque-violoncellist Sarah Roberts, others. Music by Handel, Purcell, Bach, others. St. Ignatius's Episcopal Church, West End Ave. and 87th St., at 4. $5.

ADVENT LUTHERAN CHURCH CHOIR, Linda Shelton director. Sacred works by Bach, Mendelssohn, Brahms, others. At the church, Broadway and 93rd St., at 4. $5, to benefit the Organ Fund.

FLUTE FORCE, a quartet. Works by Jones, Reynolds, Beck (world premiere), Yamauchi, Leroy. 100 Grand St., between Greene and Mercer Sts., at 4. $8.

THE ART MOB—See 6/6. Tonight, admission is by donation.

WESTERN WIND VOCAL ENSEMBLE—See 6/4. Today at 3 and 8. $15, $18.

AFT FOLK FESTIVAL—See 6/4, 5. Tonight at 7:30: Blues Duo.

TRUDY WODINSKY, soprano/**BARRY FARBER,** pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

ST. PETER'S CHURCH—At 5: "Jazz Mass," with Eddie Bonnemere, Orch. JESU Choir; offering. At 7: Stella Lawson & Friends; $4. Lexington Ave. and 54th St. (935-2200).

NEW YORK CHORAL SOCIETY CHAMBER SINGERS, John Daly Goodwin conductor. Robert DeCormier's arrangements of folk songs and spirituals. Metropolitan-Duane Church, Seventh Ave. and 13th St. (243-5470), at 3. $5.

BRANFORD MARSALIS/MCDONALD'S HIGH SCHOOL BIG-BAND FESTIVAL COMPETITION—With the McDonald's High School Jazz Ensemble. Village Gate, 160 Bleecker St., at 2. Free.

BARGEMUSIC—See 6/4. Today at 4.

DAVID MOORE, cellist/**CONSTANTINE KITSOPOULOS,** pianist. Works by Shostakovich, Weber-Moore, Ravel, Brahms, Debussy. Rathaus, Queens College, LIE and Kissena Blvd., Flushing (718-969-8948), at 2. $7.

Monday, June 8

GEORGE WINSTON, pianist. Avery Fisher Hall at 8. In support of the Food for Survival Food Bank, please take a can of food to donate. $17.50–$21.50.

MILAND-SUTHERLAND DUO (N.Y. debut): Cellist Emil Miland, pianist Robin Sutherland, with soprano Lorraine Hunt (N.Y. debut). Works by Casadesus, Rorem, Perle, Rachmaninoff. Merkin Concert Hall at 8. $8.

LUTHER VANDROSS—See 6/5.

VERONICA SALAS, violist, with pianist Julie Lustman. Music of Persichetti, Bach, Vieuxtemps, Hindemith, Brahms. Weill Recital Hall at Carnegie Hall at 8. $7.

WAVE HILL TRIO—Schumann's Piano Trio in F, Op. 80. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MARTY HOMES—Big-band jazz. Bryant Park, off Sixth Ave. between 40th–42nd Sts., at 12:30. Free.

BETH ELLEN ROSENBAUM, pianist. "Juilliard at Citicorp." Classical music. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

WEST VILLAGE CHORALE SUMMER SING—James Litton conducts open readings of the Faure *Requiem* and Haydn's "St. Nicholas" Mass. At the Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5.

Tuesday, June 9

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Carter's *A Celebration of Some 100 x 150 Notes* (N.Y. premiere); Bruckner's Symphony No. 8. Avery Fisher Hall at 7:30. $15, $25. Benefit tickets, including a reception, $50, $75.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor; pianist Seta Karakashian. Trimble's Concerto for Woodwinds and Strings; Janacek's Piano Septet; Alkan's Concerto da Camera in a. Merkin Concert Hall at 8. $10.

LIZA MINNELLI—See 6/3.

SYMPHONY ORCHESTRA, Nyela Mueller conductor. Beethoven's "Leonore" Overture No. 3; Strauss's *Don Quixote* and *Till Eulenspiegel.* Symphony Space at 8. $5.

TERESA RADOMSKI, soprano/**JOHN PATYKULA,** guitarist. Weill Recital Hall at Carnegie Hall at 8. $8.

NORTH/SOUTH CONSONANCE—New music by American composers, including N.Y. and U.S. premieres, by Hobbs, Schiffman, Rea, Bell, Shore, Allen, Locklair. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice director; organist Walter Hilse, soprano Cheryl Bensman, tenor Patrick Romano, bass William Sharp. Works by Byrd, Britten, Gideon, Zaimont. Park Avenue Christian Church, 85th St., at 8. $10.

LAURENTIAN STRING QUARTET, with hornists David Wakefield and Daniel Grabois. Bob Sherman's *Listening Room* broadcast live, WQXR Auditorium, 229 W. 43rd St., 9th floor, at noon. Free.

MARK T. ENGELHARDT, organist. Music by Vierne, Langlais, Bonnet, Gigout, Messiaen. Trinity Church, Broadway at Wall St., at 12:45. Free.

BILL ZEFFIRO, pianist-singer. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

JUSTIN PAGE QUARTET—Jazz drummer and composer. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

HARLEM BLUES & JAZZ BAND—Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

OPERA

NOTE: The **Metropolitan Opera** begins its summer season of free concert opera in the parks on 6/16, with a performance of Puccini's *Tosca* in Central Park.

LUCIA DI LAMMERMOOR, by Donizetti. Production in English by the West End Opera Theatre. The American Theatre of Actors, 314 W. 54th St. (799-0101). 6/5, 6, 11, 12, 13 at 8; 6/7 at 2. Fri. and Sat., $10; Thu. and Sun., $8.

THE IMPRESARIO, by Mozart. Staged performance, in English, by Il Piccolo Teatro dell'Opera and the Brooklyn Philharmonic, conducted by Lukas Foss, who will also play the harpsichord. On a double bill with Foss's own short opera, *Introductions and Goodbyes.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-855-4751). 6/4, 6/6 st 8; $10. Students/seniors performance 6/5 at 10:30 a.m.; $5.

THE IDEAL, a "neo-primitive opera," music by Ralph

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Denzer and Ron Kelley, also using improvised sound. Experimental theater/music work based on "the life and times" of Rosa Luxembourg; production by P.S. 122 and the Ninth Street Theater; directed by Joanne Schultz, featuring 12 performers, voices, homemade and classical instruments, cut-out puppets, animated objects. P.S. 122, 150 First Ave. and 9th St. (477-5288). 6/5, 12 at 10; 6/6, 7, 13, 14 at 8. $6.

LA ZARZUELA—An anthology of songs from Spanish operettas. Repertorio Espanol, 138 E. 27th St. (889-2850). 6/7 at 3; 6/20 at 8. $16.

OPERA IN CONCERT—Arias, duets, and ensembles, directed by John McCauley, with several artists. At TOMI's Park Royal Theater, 23 W. 73rd St. (787-3980). 6/6 at 8. $8.

INTERNATIONAL OPERA SINGERS COMPETITION—Twenty finalists will appear in concert. Universalist Church, CPW at 76th St. 6/9 at 8. $5.

OPERATIC CONCERT—Epiphany Artists, a program of arias and ensembles, John Cartwright director and pianist. Church of the Epiphany, York Ave. at 74th St. (737-2720). 6/7 at 2:30. $5.

MANNES EXTENSION DIVISION OPERA WORKSHOP, Marshall Williamson director. Operatic scenes from the popular repertoire. Mannes College of Music, 150 W. 85th St. (580-0210). 6/3 at 8. Free.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/13. Tickets, $9–$70. 6/1 at 8: *La Bayadere.* 6/2 at 8: *Les Rendezvous, Sunset* (N.Y. company premiere of Paul Taylor's work, set to Elgar's *Serenade* in e and his *Elegy for Strings,* and loon songs by the National Audubon Society), *Paquita.* 6/3 at 2: *Donizetti Variations, Sunset, Etudes.* 6/3 at 8: *Donizetti Variations, Dark Elegies, Paquita.* 6/4 at 8: *Donizetti Variations, Dark Elegies, Etudes.* 6/5 at 8: *Paquita, Airs, Etudes.* 6/6 at 2: *Paquita, Airs, Etudes.* 6/6 at 8: *Donizetti Variations, Airs, Etudes.* 6/8 at 9: *Les Rendezvous, Dark Elegies, Etudes.* 6/9 at 8: *Paquita, La Sylphide.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets, $5–$40. 6/2 at 8: *Les Petits Riens, Afternoon of a Faun, Walpurgisnacht Ballet, Brahms/Handel.* 6/3 at 8: *Swan Lake, Opus 19/The Dreamer, Chaconne.* 6/4: annual Spring Gala; program, *La Sonnambula,* in a new production by Alain Vaes, and *Bournonville Divertissements* (870-5585 for ticket information). 6/5 at 8: *The Four Temperaments, La Sonnambula, Bournonville Divertissements.* 6/6 at 2: *The Four Temperaments, Opus 19/The Dreamer, Chaconne.* 6/6 at 8: *Swan Lake, Kammermusik No. 2, Brahms/Handel.* 6/7 at 1: *Swan Lake, Opus 19/The Dreamer, Chaconne.* 6/7 at 7: *Walpurgisnacht Ballet, Kammermusik No. 2, Bournonville Divertissements.* 6/9 at 8: *Square Dance, Liebeslieder Walzer,* and *Brahms/Handel.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—6/3, 5 at 8; 6/7 at 2: **New York Theatre Ballet,** in *Phantom of the Opera,* with Robert Ossorio; *La Cachucha;* Pas de Quatre; *The Hornpipe* . . . 6/4, 6, 7 at 8: **Sophie Maslow Dance Company.** The Drive at 120th St. (864-2929). $7.50.

Note Future Dates

MAJOR COMPANIES headed our way include the **Paris Opera Ballet,** 6/16–20, with the U.S. premiere of Nureyev's *Cinderella;* the **Netherlands Dance Theater,** 6/22–27, with varied programs; and the **Bolshoi Ballet,** 6/30–7/18, presenting the U.S. premiere of Grigorovich's *The Golden Age,* to Shostakovich's score. All will be at the Metropolitan Opera House.

Other

AGLAIA DANCE PRODUCTIONS—6/4, 5 at 8: **Toni Wisti.** 6/6, 7 at 8: **Susan Hamlin/Laura Roe.** Middle Collegiate Church, 50 E. 7th St. (228-8108).

ALICE VARGA FORNER—"Shifting: Lives Over Time," a program of solos and duets. World premiere by Phoebe Neville, revival of Soklow's *Quartertones,* and her own work. Douglas Dunn Studio, 541 Broadway (529-5334). 6/4, 5, 6 at 8:30. $7.

THE BARROOM—Premiere of an evening-length dance-performance work by Michael Fulwiler. Nikolais Louis ChoreoSpace, 33 E. 18th St. (674-3828). 6/5, 6 at 8; 6/7 at 3 and 8. $7.

BROOKLYN DANCE COMPANY—Lincoln Center Library. 6/3, 4 at 4. Free.

BROOKLYN DANCE CONSORTIUM—See Other Events, page 103.

COLLOQUIUM, A CONTEMPORARY DANCE COMPANY—Program includes premieres by Michael Kane, Byron Suber, and Cherylyn Lavagnino. The Triplex, 199 Chambers St. (618-1980). 6/4, 5, 6 at 8. $10.

EDITH STEPHEN DANCE CONNECTION—Performance of a work in progress, and a buffet. Dance Network Studio, 55 Bethune St. (989-2250). 6/5, 12 at 8. $4.

EVENT OF THE YEAR—See Other Events, page 103.

EXCHANGING PLACES—Works by Deborah Reshotko and Tama Soble, including two premieres. Edens Expressway, 537 Broadway (924-0077). 5/6, 7 at 8. $7.

FOOT FESTISHES—New tap choreography by the Peggy Spina Tap Company: *Dream Planet Rock* and *Repartee.* Also repertory pieces. Washington Square Church, 135 W. 4th St. (674-8885). 6/6 at 8; 6/7 at 7. $10.

FRANCINE LANDES/LINDA RAPPAPORT—Premieres and other works by each. The Field at Pineapple, 599 Broadway (697-5665). 6/6, 7 at 8. $7.

FRED HOLLAND/DANCENOISE—JAM's "Knit 1, Risk All" program. The Knitting Factory, 47 E. Houston St., between Mott and Mulberry Sts. (219-3055). 6/4 at 9 and 11 p.m. $4.

FRESH TRACKS—New work by Carol Clements, Meg Eginton, Ruth Fuglistaller, Betsy Hulton, Carol Kueffer, Aspassia Yaga. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). Tue. through 6/23, at 8. $8.

HUNDRED GRAND—New performance space presents the first of two evenings of solos and duets by downtown artists. This weekend: Solos performed by Meg Eginton, Colleen Mulvihill, Deborah Riley, Mercy Sidbury. At 100 Grand St. (925-6573). 6/5, 6, 7 at 9. $8.

KENNETH RINKER DANCE COMPANY—Two premieres: *Out of the Rolling Ocean,* based on the Whitman poem and set to an electronic score by Sergio Cervetti, and *Unzip Me,* choreographed for guest artist Lillo Way, music by Laurie Anderson. Also other works. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 6/3, 7 at 7:30; 6/4, 5, 6 at 8. $12.

MARK DEGARMO AND DANCERS—Two premieres: an untitled work based on a Bauhaus design and *Dance of Death,* based on Mexican themes and set to indigenous Mexican music. Also DeGarmo's *Drive With 8s.* Madison Avenue Presbyterian Church, 73rd-74th Sts. (724-1626). 6/4, 6, 12, 13 at 8; $10. 6/5 at 7:30 is a company benefit; $25.

SALLY GROSS AND COMPANY—New work, *Crossings,* a suite in five parts, with music by Peter Griggs; also *Domain,* music by Nancy Chusid and chairs by sculptor Richard Nonas. Dia Art Foundation, 155 Mercer St. (924-0077). 6/3, 4, 5 at 8. $7.

SCHOOL OF AMERICAN BALLET—Spring workshop performances: Balanchine's *The Four Temperaments, Divertimento No. 15,* and the "Royal Navy" segment from *Union Jack*; also a pas de deux from Bournonville's *Flower Festival.* Juilliard Theater, Lincoln Center (877-7635). 6/6 at 2 and 8; $15, $20. Also 6/8 at 7; $30.

STEPHAN KOPLOWITZ, choreographer, composer, visual artist, with the world premiere of *The Crowd . . . Action and Mass Emotion,* text by Jonathon Ward, performed by the Irondale Ensemble, and set to Koplowitz's song cycle. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/4–7 at 8. $8.

SUZANNE GRACE/SOLO—"Romance! Fireworks! and Loops!" Seven solo dances, her own choreography and also pieces by Ellen Cornfield, Peter Sparling, and Ross Winter. With poet Pamela White Hadas, percussionist Lance Garger. Cunningham Studio, 55 Bethune St. (924-0077). 6/5, 6 at 9. $7.

YASS HAKOSHIMA MIME THEATRE, in a program of *danmari,* or mime, a fusion of East and West. Program includes two premieres. NYU University Theater, 35 W. 4th St. (924-0077). 6/5 at 8; 6/6 at 2 and 8. $12. Sat. eve. includes a benefit reception ($20).

OTHER EVENTS

BLOCK PARTIES big and small, flea markets, health fairs, and other celebrations (also see Children, below): The annual **Murray Hill Block Party,** dubbed "A Caribbean Carnival" this time, is 6/6, noon–6, on E. 35th St. between Madison and Lexington Aves. (rain date, 6/7). You can wander among palm trees and calypso sounds, take a carriage ride or the walking tour of the history-rich neighborhood, sample a variety of foods, browse among the vendors' booths, and try for a costume or raffle prize . . . The **Medieval Marketplace of the Church of the Holy Trinity,** 6/6, 10–4, at 316 E. 88th St., features a lawn barbecue, indoor luncheon, an auction and a raffle, children's fun, clothing and books, authentic medieval music-making, baked goods—even a performing dog . . . **P.S. 11's street fair,** 6/5, 5–8, will take over the Chelsea block on 21st St. between Eighth and Ninth Aves., and we're invited to the flea market and auction, science and art shows, buffet and food booths, kids' games, entertainment, and booths featuring clothing and toys and books . . . A **Craft and Health Expo by the Circle of Light Institute** promises psychic readings and panel discussions, arts and crafts, nutritional counseling, lectures, "healthy" food, education in healing, and more. At P.S. 41, Sixth Ave. and 11th St., 6/6, 7, 11 a.m.–7 p.m. Admission's $5 each day, $8 for both . . . Another **street fair, by the City & Suburban Tenants' Association,** 6/6, 11 a.m.–5, will have a flea market with records, books, and memorabilia; antiques and designer jewelry, ethnic foods, toys, clothes, children's games and prizes, a raffle and entertainment. On E. 78th St. between York Ave. and the river (rain date, 7/7). Proceeds will go to the group's efforts to prevent neighborhood demolition and tenant eviction . . . Geared to families of those with learning problems or developmental disabilities such as mental retardation, autism, and epilepsy, a **Service Fair** is being given at two locations 6/7, noon–4: Educational Alliance, 197 E. Broadway, and Washington Heights/Inwood Day Program, 3333 Broadway, 133rd–135th Sts. There'll be free child-care service all day, by the Young Adult Institute; private and government agencies will send people to answer questions and dispense materials and information about services available . . . Not exactly a street fair—well, yes, actually it is: this is the final weekend for the Village's **Washington Square Outdoor Art Exhibit,** Sat. and Sun. noon to dusk; you know where.

N TO THE BOROUGHS—Welcome Back to Brooklyn Day is 6/7, noon–5, on Eastern Pkwy. between Grand Army Plaza and the Brooklyn Museum, and this year Connie Stevens will be homecoming queen over all she surveys. There'll be a parade, a children's arcade, displays and exhibitions, visitations by ex-Dodgers and other Brooklyn expatriates like Joseph Papp and Betty Comden, foods of all kinds, a petting zoo, entertainment for all ages on a trio of stages including the BACA one, visitors from the Aquarium, sports demonstrations, a book sale, BACA's Brooklyn-storytelling tent, much more. The **Brooklyn Botanic Garden's Fence Art Show,** 10 a.m.–5, highlights paintings and photographs on environmental and botanical themes, and this is a good chance to look in on the glories of the Cranford Rose Garden . . . Another annual, the **Richmondtown Flea Market,** is hosted by the Staten Island Historical Society 6/7, 10–5 (rain date 6/14), at 441 Clarke Ave. (718-351-1611). Collectibles like miniature dollhouses, glass, old linens, some jewelry, paintings on wood, and more arts and crafts. Adults 50 cents, children 6 and older 25 cents.

PEN HOUSES—and today that's an open-ended term. 6/9 is **Museum Mile** evening, when ten museums and other cultural institutions along Fifth Ave. between 82nd and 104th Sts. hold free evenings, 6–9, with street entertainment and strolling beginning at 5 (the Metropolitan will maintain its suggested contribution). Others on the Mile: Cooper-Hewitt, Goethe House, YIVO Institute for Jewish Research, the Guggenheim, National Academy of Design, Jewish Museum, International Center of Photography, Museum of the City of New York, El Museo del Barrio. Lisa Goodman Ensembles will field a flock of music groups to perform outdoors, including Double Harp Consort (82nd St.) and Bill Conway & the Swing Express (103rd St.). There'll be strolling musicians and mimes, too . . . From 6/2 to 7/28, Tue. will be open-house at the **Abigail Adams Smith Museum,** 421 E. 61st St., between 5:30 and 8. Visitors are invited to stroll through the 18th-century rooms and the garden, with music and crafts demonstrations to add to the period atmosphere. Celtic harpist Bobbie Wayne will be there 6/2, Dave Sear on the 9th with American folk songs, and balladeer Linda Russell on the 16th. Refreshments available. $3, seniors $2, children under 12 free . . . 6/4, 5, 6 you can still see 60 photographs from the Alinari archival collection in Italy, here at the New York Academy of Art, 419 Lafayette St., near Astor Pl. (505-5300). Hours are noon–5, and you'll see some rare and mood-evoking photographs of the Italy of days gone by—Venice, Rome, Milan . . . Truly an open-to-view experience, the annual **House Tour of Historic Fort Greene** in Brooklyn, 6/7, rain or shine. It's a self-guided tour, between noon and 5 (718-522-0101), and takes in the Brooklyn Academy of Music, Fort Greene Park, and such houses as an 1850s frame house, a modern renovation, an 1852 brick row house, and more. Tickets, $7, seniors $5; tickets at the Williamsburgh Savings Bank Lobby, 1 Hanson Pl., opposite the L.I.R.R. and subway Atlantic Ave. stop.

REVELS AND CAUSES—Jacques d'Amboise's **National Dance Institute's Event of the Year** *this* year is called *A Celtic Tale*, and it's peopled by 1,000 American inner-city schoolchildren , along with Maureen McGovern, Judy Collins, Bob McGrath, the NYC Dancing Police, and many others, all in a panoramic story of a faerie kingdom told in poetry and dance—lots of dancing. 6/6 at 7, a dress rehearsal, $5; 6/7 at 8, a preview, $15, $25; 6/8 at 8, a benefit, $25. All at Madison Square Garden's Felt Forum (759-7250) . . . The **Brooklyn Dance Consortium** hosts a "walk-in, dance-out" day of classes and activities, 6/6, 9 a.m.–11:30 p.m., at St. Ann's Parish Hall, 157 Montague St.(718-625-5143). Things start with "silly stretch," for 5–7-year-olds; African dance is at 1, "swinging steps" for 60 and up at 2, aerobics at 3, and at 8, a bluegrass party. It's a benefit for BDC, and tickets range from $25 for an unlimited ticket to $5 for a single class or the party . . . Folksingers Tom Chapin, Sally Rogers, Dave Sear will be onstage at the third benefit **Songs for Peace and Freedom** concert of the **New York City Friends of "Clearwater,"** 6/6 in the Lounge, 300 Amsterdam Ave. and 74th St. , at 8; $10. The sloop is the environment-oriented craft that travels the Hudson and other waterways on its errands of entertainment and consciousness-raising (718-625-2470).

ON-STAGE, PLEASE—Among the entertainers among us this week: the several performers at **P.S. 122's Avant-Garde-Arama,** the multimedia quarterly festival whose next dates are 6/5 and 6/6 at 9, at 150 First Ave. at 9th St. (477-5288). $8 each night. On Fri.: Zeena Parkins, Lisa Kotin, Ron Brown, David Leslie, and Lambs Eat Ivey; Sat.: RaJeckas & Intraub, Guy Yarden, Jason Childers, Impala; they're variously involved with music, dance, and performance . . . The **Vietnam Veterans Ensemble Theatre Company** presents four more performances of *Full Circle,* a collaboration using the contributions of 14 women to voice women's perspectives on the Vietnam War. 6/3–6 at 8, at the American Theatre of Actors, 314 W. 54th St. (664-0023) . . . The **Jewish Cameo Music Theatre** from Russia will be at Symphony Space for just three performances of its show *Tum-Balalaika*: 6/6 at 9; 6/7 at 6; 6/8 at 8; Broadway and 95th St. (864-5400), $20–$25 . . . The **U.S. Coast Guard Band,** directed by LCDR Lewis J. Buckley, featuring hornist Virginia Sturm, will turn out for Peter Cooper Village/Stuyvesant Town's annual concert bash, 6/6, at 2. The free outdoor program includes show tunes, classics, and marches, and the Coast Guard Dixieland Jazz Band, and will be at the Stuyvesant Town Playground, off First Ave. and 18th St.

TOURS

SIDE STREETS OF GREENWICH VILLAGE/WEST OF SOHO—90-minute walks with Michael Levin, each Sun. in June. The Village tour leaves at noon and includes Bleecker and W. 4th Sts. between Sheridan Square and Abingdon Square. The other, at 2, is a walk through a landmark Federal-style neighborhood, former estate of Aaron Burr. Reservations necessary (924-7187); $6.

NEW YORK WALK-ABOUT—Three tours this weekend: **SoHo Historic District—**"New York's Left Bank," 6/6 at 11 a.m. or 2, meet on N.W. corner of Sixth Ave. and Spring St. **Lower East Side—**"Home of the Immigrants," 6/7 at 11 a.m. and 2, meet on S.W. corner of Chrystie and Grand Sts. **The Grand Emporiums/Fashion Row—**"Retail Palaces of a Bygone Era," 6/7 at 11 a.m. or 2, meet on S.W. corner Sixth Ave. and 18th St. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

BRYANT PARK—"Once Around the Park," an hour walk 6/4 at 12:30, and first Thu. each month. Meet at the flower market, S.E. corner of Sixth Ave. and 42nd St. Guide John Tauranac will tell you about history, restoration plans, and park statuary. Free.

INWOOD HILL PARK—"The Majestic Hudson," with naturalist Rosemary Vance, 6/3 at 6. Meet at flagpole near entrance at Seaman Ave. and Isham St. $3; please call ahead (304-0730).

HOBOKEN, N.J.—A walk in this one-square-mile city, with Adventure on a Shoestring (265-2663), 6/7 at 2, meet on S.W. corner of Sixth Ave. and 31st St. $5, plus $2 PATH fare.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—6/5 at 8 p.m., "Sights and Sounds of Nightfall" in the park; meet at the Picnic House, PPW off 3rd St. Take binoculars and flashlight, and if you reserve ahead, there'll be a group meeting at the park entrance. "Building the Great Bridge," a trek under, around, and onto the Brooklyn Bridge, into its vaults; tales of the engineering Roeblings, father and son, and a birthday party for both; 6/6 at 1, meet at Brooklyn Anchorage, Fulton St. $2 (718-788-8500).

CYPRESS HILLS—Walk in this Queens-bordering community, with the Brooklyn Historical Society (718-624-0890). 19th-century homes, other historic and natural sites. 6/6 at 1, meet outside J-line Cypress Hills station. $5.

CENTRAL PARK—6/7 at 2: "Park Care and Management"; meet at the Dairy, 65th St. west of the Zoo. Free.

NATURE WALKS—New York Botanical Garden, Bronx: 6/6 at 10:30 a.m., the Forest section; $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 6/6 at 1, a walk to look for the horseshoe crab; $2. 6/5 at 10 a.m., Alley Creek, an exploration; $3. Woodland walks, Sat. at 11 a.m. (except 6/27, 7/4) and Sun. at 1 (except 6/28); $2.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021.

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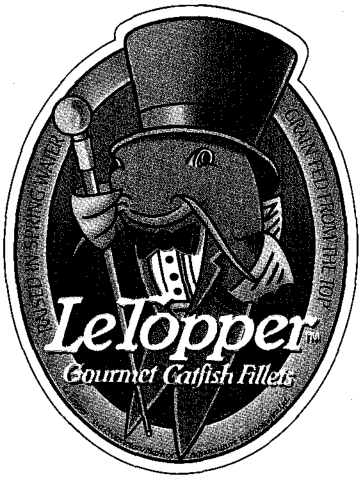

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OTHER EVENTS

City walk: 6/7 at 1, meet near Chemical Bank, N.E. corner of Sixth Ave. and 23rd St., for a look at the old Ladies' Mile, with its cast-iron architecture and history. $1 (929-6038 before 10 p.m.).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 6/5 at 7:35, 6/6 at 1:35, and 6/7 at 1:05 (doubleheader): vs. Pittsburgh. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 6/8–10 at 7:30: vs. Toronto. $8.50, $10.

STEPS—New York Road Runners Club (860-4455)—**National 100 Mile Championship** 6/5 at 7: Over 500 runners are expected to compete in this annual premiere long distance run consisting of 100 laps around Shea Stadium, in Flushing, Queens. The winner is expected to cross the finish line in approximately thirteen hours. $5; nonmembers, $10 . . . Also, **Spring Series and Pee-wee Run** 6/7 at 9:30 a.m.: Children, ages 2–6, can compete in this ¼-mile event beginning and ending at 90th St. and Fifth Ave. in Central Park. $1 . . . 6/7 at 10 a.m.: Over 1,000 runners are expected to compete in 2, 4, and 6 mile events. Races open to all ages and paces, and begin and end at 90th St. and Fifth Ave. $7; nonmembers $10.

HORSE RACING—Belmont for the spring meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 6/5, Hempstead Handicap; 6/6, The Belmont, Mother Goose (TCF), Roseben Handicap; 6/7, Nassau County Handicap.

BOXING—Felt Forum (564-4400). 6/4 at 7:30: Juan LaPorte vs. Sylvester Kennon, plus 8 preliminary bouts. $10–$20.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Things That Go Bang,* a Lolli-Pops concert that introduces children to the sights and sounds of the orchestra. 6/6 at 10:15 a.m. Walter Auditorium, Lincoln Center Performing Arts Library, Amsterdam Ave. at W. 65th St. (704-0840). $20.

CHILDREN'S FAIR—A fair with balloons, refreshments, toys, six different shows for children, special parent-resource information, and more. 6/6, 10 a.m.–4. Central Presbyterian Church, 593 Park Ave. at 64th St. (496-1839). Free admission. $2 (to see all shows).

CHILDREN'S CARNIVAL—A family funfest at the Little Red School House and Elisabeth Irwin High School, 196 Bleecker St. at Sixth Ave., 6/6 10 a.m.–3. Arts and crafts, games of skill, the Jupiter Jump, cupcake decorating, and face painting, with foods on sale all day. Also an outdoor cafe, a silent auction of merchandise and services, and a children's raffle. Small charge for some events.

KIDSARTS IN THE APPLE—An arts festival where children can see visual art exhibitions, by children, at the World Financial Center, Gatehouse, 200 Liberty St., and then walk along the Battery Park City Esplanade. There will be entertainers, food stalls, storytellers, a parade, and *Kids America* cast members Kathy O'Connell and Larry Orfaly. 6/6, 10 a.m.–4. Free. Call 627-0859 for information.

STREET FAIR FOR KIDS—Food, fun, games, fairytale characters, funny animals, clowns, and prizes, at this fair sponsored by the Penny Bridge Players Theatre. 6/6, noon–3 (raindate, 6/7). On the Promenade Circle, below Orange St., Brooklyn Hts. (718-855-6346). Free admission (extra charges for events).

STORY HOUR—Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404); every Sun. at 12:30. Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634); every Sun. at 11 a.m. Free.

LONG RUNNERS—Mostly Magic: A magic show with audience participation, featuring Torkova and Imam every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. The Snow White Show, Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 6/7 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., through 6/25. 436 W. 18th St. (929-8299). $3.75.

CITY OF NEW YORK PARKS AND RECREATION—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 6/6 at 11 a.m.: "Hans Clodhopper," told by Diane Wolkstein. Free . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Through 6/26, Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 6/6, 4 year-olds at 11 a.m. and ages 5–11 at 1: Use strainers and go fishing with the Frogman; 6/7 at 2, 3, and 4: See the daredevil acts of the Leela Puppet Theatre. Free.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 6/6, 1–2:30 and 3–4:30: "Children's Pottery," a program in which children will see a former clay-mining site and then work their own clay into bowls; 6/7, 1–3: "Beekeeping," a discussion which includes setting up a beehive, equipment use, and gathering honey. All programs free (must reserve). Also a series of Parent-Tot Nature Programs.

SPECIAL EXHIBITS—Doing Art Together: Two exhibitions of over 500 paintings, drawings, texture collages, and assemblages by children, parents, and teachers, participants in the collaborative hands-on workshop programs, Doing Art Together, in two schools: P.S. 92 in Harlem, through 6/21 at Aaron Davis Hall, City College of New York, W. 134th St. and Convent Avenue., Mon.–Fri., 9 a.m.–5, and P.S. 86, Bronx, through 6/7 at Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Mon.–Fri. 10–4. Free . . . **Museum of the City of New York:** 6/9–9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4–6, including photography, oil painting, water colors, and crayon drawings . . . Through 6/28: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," a retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

SOUTH STREET SEAPORT MUSEUM—Fulton and Water Sts. (669-9400). 6/6–7, noon–5: "Model Boats in a Nutshell," a workshop in which children can try their hands at an age-old folk art, aboard the Peking on Pier 16. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 6/6–7 at 1:30 and 3: "Storytelling Puppet Workshop"—Tell a story using museum puppets, a performance stage, and your ideas (ages 5 and older); at 2: "Storyteller"—Join storyteller, John Howe, and hear tales of long ago (all ages). Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 6/4 at 1:30 and 3: *Attic Adventure,* performed by the Floating Hospital Theatre; 6/7 at 2:45: "Live Animals," presented by museum educators and signed for the hearing impaired. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of June with the theme, "Wonders of the Natural World." 6/6, 10 a.m.–11:30 a.m.: "The Nature of Air," a workshop full of activities which teach children, about air, space, wind, and clouds (reserve). $2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 6/5 at 7:30, Friday Night Free Fun: *Spring's Awakening: The Flowering of the Earth,* a theatrical performance combining myth, poetry, music, dance, and the visual arts; museum open until 9; 6/6 at 1: "Architectural Fantasies," a workshop where children can make their own structures; 6/7 at 1 and 3: "Off the Wall Magic," a one-man magical circus for children ages 5 and older (reserve). Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

MAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

MSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

NGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

APSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, *Fri.–Sat. to midnight.* **(M)** **AE, CB, DC.**

ENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

INCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D *Mon.–Sat. 5–midnight, Sun. to 11.* Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** *Spcls: raw bar, chowders, sandwiches.* Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato *butter sauce, salmon fillet with three caviars in lemon* butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, *paella, veal and sweetbreads with morels.* Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and *shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5.* D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red currant and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sail at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET BAR AND GRILL—162 Spring St., at W. Broadway (219-0157). Dress opt. Continental/nouvelle. Spcls: shrimps stuffed with crabmeat, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily *6–midnight. Private parties for 30–150.* **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, *roast pheasant, grilled swordfish in herb marinade* with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L daily noon–5. D daily 5–11. S daily 11–2:30. Private parties for 15–30. Ent. nightly. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11–30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St. (420-1777). Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmon Dijon. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m. **(M).** **AE, CB, DC, MC, V.**

L'AZUR—60 E. 54th St. (319-4500). Formal. French Continental. Spcls: delice de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grille aux cerises. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat. 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req.

French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tue.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5:30–10:45. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St. (245-4994). Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I-M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St. (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd–84th Sts. (249-4002). Casual. French/Continental. Spcls: papillote de saumon, coquilles St. Jacques, sweetbreads. Res. sug. D Tue.–Sun. 6–11. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna niçoise, radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M)** **AE.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st–82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Jazz Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.--Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.--Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to 3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theater D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 6/3: Richard Greenblatt Trio. 6/4: Norman Pors Trio. 6/5: Mike Hashim with Dick Welstead. 6/6: Libby Richman Trio. 6/7: Dennis Llewlyn Day. 6/8: Paul Sullivan Trio. 6/9: John Spruill Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/7: Michel Petrucciani Trio plus The Donald Bird Quartet, Tue.–Sun. at 9 and 11:30. 6/8: Peter Leitch All Stars with Bobby Watson, James Williams, Ray Drummond and Marvin 'Smitty' Smith. 6/9–14: Joe Pass with Baden Powell. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set til 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/3: Buster Poindexter and His Banshees of Blue. 6/5,6: An Evening with The Roches. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/6: Jimmy Raney with Attila Zoller and Gary Mazzaroppi. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 6/7: The Group, Tue. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 6/8: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/4: Comedy night with m.c. Mark Ingham, and Mary Catalano, Eric Kornfield, Howard Feller, Lois Barth, and Reno. 6/6: Ken, John and Kathleen Vesey. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/7: Astrud Gilberto "The Girl from Ipanema!" Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 6/8: Les Paul Trio. 6/9–14: Billy Cobham. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. 6/3, 4 at 8:30, 6/6, 7 at 8:30 and 11: Comedienne Pudgy. **AE.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/3–6: Vladimir Shafranov. 6/7: Nat Jones. 6/9–13: Hal Schaefer. **Upstairs:** 6/5 at 8: Jon Rosen; followed by The High Heeled Women in *It's A Broad, Broad, Broad World* at 10; The Mario Cantone Comedy Show at midnight. 6/6 at 8: Jon Rosen; followed by Cabaret featuring Stephanie Clark, David Peaston and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 6/3–6 from 10–3 a.m.: Singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 6/3: Jezebel Hendryx; No Rhymes. 6/4: The Hunt; Blue Rouge. 6/5: Bangaroo; Anthony Kane. 6/6: The Crowd; The Zippers. 6/7: Alpha Sturgeons; Inversion. 6/8: Mike Rimbaud; Midnight jam with Dave Leonard. 6/9: Rubber Thongs; Idle Chatter. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 6/6: Pianist Junior Mance with Marty Rivera on bass. 6/9–13: Pianist Bill Mays with Harvie Swartz on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/6: "Len Cariou and Jo Sullivan Center Stage: From Loesser to Sondheim," Tue.–Sat. at 9 and 11. 6/9–20: Jazz-trumpeter Dizzy Gillespie with Sam Rivers, John Lee, Ignacio Berroa and Ed Cherry in "Dizzy Goes Broadway."Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8:30: Singer-pianist Daniel Nye. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 6/3, Hide The Babies; Wild Kingdom; The Crunge. 6/4: Claudja Barry; Midnight Jam with Nerve Damage. 6/9: Carboy; Kati Mac; Rhythm Team. Sets at 10, 11 and 12:30. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 6/3, 10: Rob Stoner and The Miles Long Love Train. 6/4, 11: George Worthmore and The Dive Bombers. 6/5, 12: Nick Styles and The Studebakers. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Peter Compo Trio. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Pianist Terry Waldo. Mon.: Howie Wyeth barrelhouse piano. Tue.: Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 6/7, 9–14: Cedar Walton with Ron Carter and Billy Higgins. 6/8: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 6/6: Dakota Staton sings the songs of Gladys Shelley, Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 6/9–13: The Chi-Lites. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 6/3: Barry Moore. 6/4: The Greg Trooper Band. 6/5, 6: Big Time Sarah's Blues Show. 6/8: Cheepskates; Deep Six; Freddi and The Dumsticks. 6/9: Stay Tunes. Shows from 9. **No credit cards.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). American restaurant with jazz nightly from 8–2:30 a.m. Through 6/7: Tony Falanga Trio featuring Benny Green and Deborah Davis. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/8: Hector La Voe and his Orchestra; Frankie Morales y La Banda with guest soloist Hamiet Bluiett. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/7: Guitarist Larry Coryell and his Quartet. 6/8: Mel Lewis and The Jazz Orchestra. 6/9–14: The Hilton Ruiz Quintet with Lou Soloff, Russell Blake, Steve Berrios and Daniel Ponce. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 6/8: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 5/30: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 5/31: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 6/3: Rick Danko and The Cliff Eberhardt Band. 6/4: Robert Gordon; Range War. 6/5, 6: Roomful of Blues. 6/11: James Cotton. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 6/7: Emo Phillips, Tue.–Thu., Sun. at 9, Fri.–Sat. at 9 and 11:30. 6/9–14, comedian Barry Sobel. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/7: Comedians Mike Little, Ben Creed, Steve Rizzo, Barry Weinbraub, Bryan Regan, Danny Curtis, and Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 6/8–14: Fred Greenlee, John Joseph, Jeff De Hart, Steve Rizzo, Ben Creed, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 6/3: Magician Imam and comedian Terry Day. 6/4: Magician Torkova and Terry Day. 6/5, 6: Magician Torkova and comedian Robert Baxt. 6/9: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/7: Tom McGillen, Lou Dimaggio, and Leah Krinsky, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. 6/9–14: Frankie Pace, Phil Nee, Dwayne Cunningham. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Mon.–Sat. from 8–3 a.m. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. 6/4–7/5: The Tony Martell Orchestra alternating with The Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/3: Byron Lee and the Dragonaires. 6/4: Tiger. 6/5: Tabou Combo. 6/6: Pe De Boi. 6/9: Frank Ferrucci and His Latin Jazz Ensemble. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/14, Tue.–Sat. at 9: Rock/gospel-singer Linda Hart. 6/4–6 at 11: Singer/songwriter/humorist Michael Garin. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 6/4 at 9: Annalise Traina with pianist Jim Mironchik. 6/6 at 10: Singer Seba and her guitar. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St. (399-2358). **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret.6/3: Arthur Siegel. 6/4: Barbara Lea and Daryl Sherman in *Remember Lee Wiley and Mildred Bailey*. 6/5: Barbara Lea. 6/6: Judy Kreston and David Lahm. 6/7: *Bassman's Holiday* with Harvie Swarz and David Lahm. 6/8: Michael Moore. 6/9: Julienne Marie Scanlon. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Merwin Foard, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 6/4 at 7: Joey and Lee. 6/5,6 at 8: Sixth Anniversary Gala. 6/8 at 8: Judy Powers; No Strings Attached at 11. 6/9 at 8: Eva Grayzel. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636).6/5 at 8: Bob Marks' Spotlite Night; Laura Berman at 10:30. 6/6 at 8: Marjorie Jacobs. 6/8 at 9: Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). The Crystal Fountain: Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–1 a.m., Sun. 5:30–1 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 6/27: Dance to the music of Melanie Rice and Her Band, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen (997-0046): Through 6/6, Shelley Wald from the musical *Stardust,* Tue.–Sat. at 11, with an extra show Thu.–Sat. at midnight. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.–Sat. from 9–1 a.m. Singer-pianist Larry Applewhite plays Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 6/30: Richard Sussman with Jay Anderson, Wed.–Fri. from 7:30–1 a.m., Sat. from 8:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant–piano bar with pop-jazz composer-lyricist-singer Ann Hampton Callaway, every Wed.–Fri. and Sun. from 9–1 a.m. Singer-pianist Steve Ross performs Mon.,Tue. and Sat. from 9–1 a.m., Sun. 5–9. **The Backroom:** From 6/4: "The Wallowitching Hour" with the piano and songs of John Wallowich, Thu.--Sat. from 6:30–8. **AE,MC,V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/3, 10 at 8:30: Singer-actress Joan Barnhill. 6/4, 5: Gotham-Canned Nuts, the musical and comedy Trio. 6/6, 13 at 11: Bradshaw Smith Sings Cole Porter. **No credit cards.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., June 3

3:00/WNCN—Chopin: Sonata for Piano No. 2 in b-flat, Op. 35; **Hummel:** Cto. for Trumpet in E-Flat.

WNYC—Monteverdi: *Orfeo.*

4:00/WQXR-AM/FM—Susato: *Suite of Dances;* **Scriabin:** Sonata Fantasy in g-sharp.

5:00/WNCN—Avison: Cto. Grosso No. 3 in d, After D. Scarlatti.

6:00/WNCN—Bach: Sonata for Flute or Violin and Harpsichord in g.

7:00/WQXR-AM/FM—Brahms: Violin and Piano Sonata No. 2 in A.

8:00/WNCN—Beethoven: Choral Fantasia in c, Op. 80; **Liszt:** *Années de pèlerinage.*

WNYC—New Jersey Symphony Orchestra. Chamber Orchestra Series. **Ravel:** *Le Tombeau de Couperin;* **Tchaikovsky:** *Variations on a Rococo Theme for Cello and Orch.*

8:05/WQXR-AM/FM—Rossini: *The Italian Girl in Algiers:* Ov.; **Mozart:** Sym. No. 39 in E-Flat.

9:00/WNCN—Berlioz: *Harold in Italy,* Op. 16; **Geminiani:** Sonata for Guitar, Cello, and Harpsichord No. 1 in C.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., June 4

3:00/WNCN—Beethoven: Sonata for Piano No. 7 in D, Op. 10, No. 3; **Mozart:** Flute Qt. No. 3 in C.

WNYC—Rare recordings by Glenn Gould, including a 1959 live performance of the *Goldberg Variations.*

4:00/WQXR-AM/FM—Schumann: Violin and Piano Sonata No. 1 in a, Op. 105; **Vivaldi:** Bassoon Cto. in a.

5:00/WNCN—Wassenaer: Cto. Armonico in A.

6:00/WNCN—J. C. Bach: Sym. in D, Op. 3, No. 1.

7:00/WQXR-AM/FM—"Marine Midland Chamber Music Festival." Manhattan String Quartet.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Handel:** Sonata for Violin and Oboe, Op. 2, No. 1; **Brahms:** Violin Sonata, Op. 11.

8:05/WQXR-AM/FM—Gluck: *Orfeo ed Euridice:* "Dance of the Furies"; **Fauré:** *Requiem.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Montreal Symphony Orchestra. Charles Dutoit, conductor. **Tchaikovsky:** Sym. No. 4 in f, Op. 36.

Fri., June 5

3:00/WNCN—Mozart: Sonata for Piano No. 14 in c; **Schumann:** Konzertstück for 4 Horns and Orch. in F, Op. 86.

WNYC—Leopold Stokowski's 1932 stereo recordings.

4:00/WQXR-AM/FM—Debussy: *Prelude to the Afternoon of a Faun.*

5:00/WNCN—Liszt: *Harmonies poétique et religeuses,* No. 7, "Funerailles."

6:00/WNCN—C.P.E. Bach: Sym. in b.

7:00/WQXR-AM/FM—Verdi: String Qt. in e.

8:00/WNCN—Saint-Saëns: Sonata for Violin and Piano No. 1 in d, Op. 75; **Mozart:** Sym. No. 31 in D, "Paris."

WNYC—"The Opera Box: The Top Ten." Favorite opera recordings of all time.

8:05/WQXR-AM/FM—Beethoven: Sym. No. 2 in D; **Wagner:** *Götterdammerung:* "Siegfried's Funeral Music"; Final Scene.

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, Op. 74, "Pathétique."

WNYC—Dvorak: Sym. No. 7.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Erich Leinsdorf, conductor; pianist Alicia de Larrocha. **Schoenberg:** *Transfigured Night;* **Ravel:** Piano Cto. in G; **Dvorak:** Sym. No. 9 in e, "From the New World."

Sat., June 6

10:00 a.m./WNCN—Holst: *St. Paul's Suite;* **Verdi:** *La Battaglia di Legnano:* Ov.

WNYC—Chopin: Piano Sonata No. 3.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Earl Wild. **Rubinstein:** Staccato Etude in c; **Franck:** Prelude, Chorale, and Fugue.

11:00 a.m./WNCN—Tcherepnin: Bagatelles for Piano and Orch.

WNYC—Ravel: *Valses nobles et sentimentales;* **Vaughan Williams:** *The Lark Ascending.*

11:04 a.m./WQXR-AM/FM—Vivaldi: Cto. in D.

12:00/WNCN—Corelli: Sonata for Violin and Continuo in F, Op. 5, No. 4.

WNYC—Parker: *A Northern Ballad.*

12:05/WQXR-AM/FM—R. Strauss: *Death and Transfiguration.*

1:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64.

WNYC—Bernstein: *Symphonic Dances From West Side Story.*

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Ponchielli:** *La Gioconda* (Dimitrova, Ciannella, Milcheva, Welker, Plishka, Dunn/Bartoletti).

5:05/WQXR-AM/FM—Mozart: Minuet in C; **Foote:** *A Night Piece.*

6:00/WNCN—Handel: *Royal Fireworks Music.*

6:05/WQXR-AM/FM—Rachmaninoff: *Rhapsody on a Theme of Paganini.*

7:00/WNCN—Various: Italian Airs and Dances of the 16th Century.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Rudolph Serkin. **Mozart:** Piano Cto. No. 16 in D; **Bruckner:** Sym No. 6 in A.

9:00/WNCN—"Saturday Night Opera." **Wagner:** *Das Rheingold* (Flagstad, Watson, Svanholm, Kmentt, Wächter, Neidlinger, London, Vienna Phil. Orch./Solti).

Sun., June 7

10:00 a.m./WNCN—"Classic Guitar." **Arnold:** Cto. for Guitar, Op. 67; **Bach:** Cto. for Violin in E.

WNYC—Dvorak: *Waltzes,* Op. 54, Nos. 1 and 4.

11:00 a.m./WNCN—Rachmaninoff: Sonata for Piano No. 2 in b-flat, Op. 36.

WNYC—Mozart: Piano Qnt.

12:00/WNCN—Saint-Saëns: Sonata for Violin and Piano No. 2 in E-Flat, Op. 102.

12:04/WQXR-AM/FM—"Music From the Great Cities of Europe."

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; violinist Rubén González. **Beethoven:** Cto. for Violin in D, Op. 61; **Stravinsky:** *Le Sacre du printemps.*

WNYC—Webern: *Passacaglia;* **Beethoven:** String Qt. in a, Op. 132.

1:04/WQXR-AM/FM—Mozart: Sym. No. 41 in C, "Jupiter."

3:00/WNCN—Haydn: Cto. for Violin, Piano, and Strings in F.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Slatkin, conductor; mezzo-sopranos Jan De Gaetani and Kimbal Wheeler. **Rands:** *Le Tambourin;* **Druckman:** *Lamia;* **Corigliano:** *Three Hallucinations.*

5:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a.

6:00/WNCN—Massenet: *Le Cid:* Ballet Music.

7:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Op. 66: Suite; **Holborne:** Pavan; Galliard "Lullabie."

WNYC—Schwertsik: *Diese Bilder in Begleitung von Musik Gesehen Werden.*

8:00/WNCN—J.C.F. Bach: Sym. No. 10 in E-Flat; **Offenbach:** *Vert-Vert:* Ov.

WNYC—"After Eight." With Nancy Shear. Ilana Vered, pianist.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Verdi:** *La Traviata* (Callas, Kraus, Sereni, San Carlos Opera of Lisbon/Ghione).

9:00/WNCN—"Young Concert Artists." Eric Ruske, French horn, and Anne Epperson, piano. **Schumann:** Adagio and Allegro for Horn, Op. 70; **Hindemith:** Sonata for Alto Horn; **Ott:** *Solosforhorn for Horn and Electric Tape.*

Mon., June 8

3:00/WNCN—Schubert: Sonata for Piano in C, "Unfinished"; **Vivaldi:** *L'Estro Armonico:* Cto. for 2 Violins and Cello in g, Op. 3, No. 2.

4:00/WQXR-AM/FM—Haydn: Andante and Variations in f; **Elgar:** Serenade for Strings in e.

5:00/WNCN—A. Marcello: Cto. for Oboe in d; **Liszt:** *Faust Paraphrase.*

6:00/WNCN—Mascagni: *L'Amico Fritz:* Intermezzo.

7:00/WQXR-AM/FM—Janacek: Qt. No. 2, "Intimate Pages."

8:00/WNYC—Los Angeles Philharmonic. Claus Peter Flor, conductor. **Weber:** *Der Freischütz:* Ov.; **Korngold:** Violin Cto.; **Dvorak:** Sym. No. 8.

8:05/WQXR-AM/FM—Beethoven: *Egmont:* Complete Incidental Music.

9:00/WNCN—Serrano: *Alma de Dios:* Preludio; "Escena gitana y farruca"; **Borodin:** Qt. No. 1 in A.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Klaus Tennstedt, conductor. **Beethoven:** Sym. No. 6 in F, "Pastoral"; **Dvorak:** Sym. No. 9 in e, "New World."

Tue., June 9

3:00/WNCN—Mozart: Sym. in B-Flat; **Vivaldi:** *La Stravaganza:* Cto. for Violin in C, Op. 4, No. 7.

WNYC—Tippett: *Vision of St. Augustine;* **Duruflé:** *Requiem.*

4:00/WQXR-AM/FM—Stravinsky: *Scherzo Fantastique;* **Vivaldi:** Bassoon Cto. in C.

5:00/WNCN—Kreutzer: *Das Nachtlager von Granada:* Ov.; **Beethoven:** Sonata for Piano No. 6 in F, Op. 10, No. 2.

6:00/WNCN—Albinoni: Cto. in C, Op. 10, No. 3.

7:00/WQXR-AM/FM—"Carnegie Hall Through the Years."

8:00/WNCN—"WNCN Live." The Arden Trio.

WNYC—Sante Fe Chamber Music Festival. **Beethoven:** Piano Trio No. 4 in d, Op. 70, No. 1, "Ghost"; **Bartok:** *Contrasts for Clarinet, Violin, and Piano.*

8:05/WQXR-AM/FM—Vaughan Williams: Sym. No. 2, "London."

9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48; **Vaughan Williams:** *Dives and Lazarus:* Five Variants.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor; violinist Pierre Amoyal. **Schubert:** Sym. No. 2 in B-Flat; **Berg:** Violin Cto.; **Schumann:** Sym. No. 4 in d.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, June 3–5 and 8–9

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Jayce*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Thu.: *The Phantom Treehouse*
Fri.: *20,000 Leagues Under the Sea*
M Fri.: **Movie:** *Dallas*
Mon.: **Movie:** *The Owl and the Pussycat*
S Fri.: *Shelley Duvall's Tall Tales & Legends: John Henry*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Mon.: *Schoolboy Father*
S Thu.: *The 1,000 Dozen*
Tue.: *The Wombles and Their Magical Machines*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Adventures of Professor Beetoven*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *The Fastest Gun Alive*
Thu.: **Movie:** *Raintree County*
Tue.: **Movie:** *The Bedford Incident*
S Wed.: *The Wombles and Their Magical Machines*
Fri.: *The Other Facts of Life*
Mon.: *The Secret Life of T. K. Dearing*
Tue.: *Stowaway in the Sky*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
13 *Sesame Street*
21 *Mister Rogers*
H *Fraggle Rock*
S Wed.: **Movie:** *Free Spirit*
Thu.: **Movie:** *Baby*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
21 *Sesame Street*
H Wed.: *Rainbow Brite and the Star Stealer*
Thu.: **Movie:** *The Music Man*
Fri.: **Movie:** *No Retreat, No Surrender*
Mon.: **Movie:** *Wild Rose*
Tue.: **Movie:** *Reds*
M Fri.: **Movie:** *Your Cheatin' Heart*
Mon.: **Movie:** *Rings on Her Fingers*
S Fri.: **Movie:** *American Flyers*
Mon.: **Movie:** *Fire With Fire*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 Wed.–Fri.: *Voltron*
Mon., Tue.: *Scooby Doo*
13 *Mister Rogers*
M Wed.: **Movie:** *Fail-Safe*
S Tue.: *The Paper Chase*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Tue.: **Movie:** *The Spirit of St. Louis*
S Wed.: *Faerie Tale Theatre's Greatest Moments*

9:05 a.m.
S Thu.: *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Homestretch*
H Wed.: **Movie:** *Funny Girl*
Fri.: *Hitler's Master Race*
M Mon.: **Movie:** *Maxie*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple*
13 Wed.–Fri.: *Mister Rogers*
Mon., Tue.: *Reading Rainbow*
21 Wed.–Fri.: *Instructional Television's Serendipity Week* (concludes at 3)
Mon., Tue.: *Reading Rainbow*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *State of the Art*
Mon.: *All About TV*
Tue.: *Cityscope*
H Fri.: **Movie:** *Mask*
Mon.: **Movie:** *Moving Violations*
M Thu.: **Movie:** *Stage Fright*
Fri.: **Movie:** *Every Which Way but Loose*
S Wed.: **Movie:** *All Fall Down*
Thu.: **Movie:** *The Stratton Story*
Fri.: **Movie:** *King Richard and the Crusaders*
Mon.: **Movie:** *Marlowe*
Tue.: **Movie:** *George Washington Slept Here*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Split Second*
9 *The Monkees*
11 *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
13 *Owl/TV*
21 Mon., Tue.: *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
H Thu.: **Movie:** *Bananas*
M Wed.: **Movie:** *Battleground*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple* (except Fri.)
Fri.: *Innovation*
21 Mon., Tue.: *Body Electric*
31 *Video Music Box*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 Mon., Tue.: *Frugal Gourmet*
H Mon.: *Kamikaze: Mission of Death*
Tue.: *Hitler's Master Race*
M Mon.: **Movie:** *Raintree County*
Tue.: **Movie:** *Every Which Way but Loose*
S Tue.: **Movie:** *Summer of '42*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Badlands* (1974). Sissy Spacek.
Thu.: **Movie:** *Mahogany* (1975). Diana Ross.
Fri.: **Movie:** *Detective Story* (1951). Kirk Douglas.
Mon.: **Movie:** *Ring of Fire* (1961). David Janssen.
Tue.: **Movie:** *The Lady and the Outlaw* (1973). Gregory Peck.
31 Wed.: *The Africans*
Thu.: *Uncommon Places*
Fri.: *Presidency and the Constitution*
Mon.: *Shakespeare Hour: Measure for Measure*
Tue.: *Heart of the Dragon*
H Wed.: **Movie:** *Flash Gordon*
Thu.: **Movie:** *Dragonslayer*
Fri.: **Movie:** *Poltergeist II: The Other Side*
Mon.: **Movie:** *A Passage to India*
Tue.: **Movie:** *The Music Man*
M Thu.: **Movie:** *Ordinary Heroes*
Fri.: **Movie:** *Rocky IV*
S Wed.: **Movie:** *Moving Violations*
Thu.: **Movie:** *Summer of '42*
Fri.: **Movie:** *Weird Science*
Mon.: **Movie:** *American Flyers*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Wed.: **Movie:** *A View to a Kill*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Female on the Beach* (1955). Joan Crawford.
Thu.: **Movie:** *Imitation of Life* (1959). Lana Turner.
Fri.: **Movie:** *Above Suspicion* (1943). Joan Crawford.
Mon.: **Movie:** *A Woman's Vengeance* (1947). Ann Blyth.
Tue.: **Movie:** *The Other Man* (1970). Joan Hackett.
31 Wed.: *Mystery!: Malice Aforethought*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw on the Family*
Tue.: *Masterpiece Theatre*

1:30
2 *Bold and the Beautiful*
H Fri.: **Movie:** *Where the Boys Are*
M Thu.: **Movie:** *Casey's Shadow*
Fri.: *Album Flash*
Tue.: **Movie:** *Dr. Strangelove*
S Wed.: **Movie:** *Marlowe*
Tue.: *The Jolly Corner*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
13 *This Old House*
31 *To Serve Them All My Days*
H Wed.: **Movie:** *Wild Rose*
Thu.: **Movie:** *Desert Bloom*
M Fri.: **Movie:** *Seven Brides for Seven Brothers*
S Thu.: **Movie:** *Fire With Fire*
Fri.: **Movie:** *Dallas*
Mon.: **Movie:** *King Richard and the Crusaders*

2:30
5 *The Jetsons*
11 *Superfriends*
13 *Louisiana Cookin'*
H Tue.: **Movie:** *No Retreat, No Surrender*
M Mon.: **Movie:** *Dallas*
S Tue.: **Movie:** *Moving Violations*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Mon.: **Movie:** *Bananas*
M Wed.: **Movie:** *The Guns of Navarone*

3:05
S Wed.: *The Jolly Corner*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Hooked on Aerobics*
31 *Know Zone*
H Fri.: *20,000 Leagues Under the Sea*
M Thu.: **Movie:** *Letters From Frank*
Tue.: **Movie:** *Thunderhead–Son of Flicka*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *G.I. Joe*
13 21 *Sesame Street*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
H Wed.: *Schoolboy Father*
Thu., Tue.: *A Family of Winners*
M Fri.: *The Journey of Robert F. Kennedy*
S Wed.: *The Wombles and Their Magical Machines*
Thu.: *The 1,000 Dozen*
Fri.: *The Other Facts of Life*
Mon.: *The Secret Life of T. K. Dearing*

Tue.: **Movie:** *Stowaway in the Sky* (cc)

4:30
❷ *Superior Court*
❺ *Thundercats*
⓫ *Good Times*
㉛ Thu.: *Adam Smith's Money World*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*

🅗 Thu.: **Movie:** *Lies My Father Told Me*
Fri.: *The Exchange Student*
Mon.: *Schoolboy Father* (cc)
Tue.: **Movie:** *BMX Bandits*
🅜 Mon.: **Movie:** *Violets Are Blue*

🅢 Wed.: *Faerie Tale Theatre's Greatest Moments* (cc)

5:00
❷ ❹ ❼ News
❺ *Diff'rent Strokes*
❾ *Hart to Hart*
⓫ *Alice*
⓭ *Mister Rogers' Neighborhood*
㉑ *Sesame Street*
㉛ Wed.: *The Never Ending War*
Thu.: *On the Hill* (cc)

Mon.: *Innovation*

Tue.: *Bodywatch*
🅗 Wed.: **Movie:** *Savage and Beautiful*
🅜 Tue.: **Movie:** *Modern Problems*

🅢 Thu.: *Scorn of Women* (cc)
Fri.: *Shelley Duvall's Tall Tales & Legends: John Henry*
Mon.: *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

5:30
❷ News

❺ *Facts of Life*
⓫ *Sanford and Son*
⓭ Wed.–Fri.: *Mister Rogers' Neighborhood* (cc)

Mon., Tue.: *Reading Rainbow*
㉛ *City Comment* (except Fri.)
Fri.: *Albany Tonight* (cc)

🅗 Fri.: **Movie:** *A Shining Season*
Mon.: **Movie:** *Desert Bloom*
🅜 Thu.: **Movie:** *Morons From Outer Space*
Fri.: **Movie:** *The Spirit of St. Louis*
🅢 Wed.: **Movie:** *Free Spirit*
Tue.: *The Wombles*

5:45
㉛ *News From City Hall*

Weeknights, June 3–5 and 8–9

WED., JUNE 3

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Gimme a Break*
⓭ *New Jersey News*
㉑ *Computer Chronicles*
㉛ Italian programming (concludes at 8)
🅜 **Movie:** *The Bedford Incident*

:30
❺ *Too Close for Comfort*
❼ News
⓫ *Benson*
⓭ *Nightly Business Report*
㉑ *Long Island Report*
🅗 **Movie:** *Something Vicked This Way Comes*

:00
❷ ❹ News
❺ *M*A*S*H*
❼ *Jeopardy*
❾ *$100,000 Pyramid*
The Jeffersons
Bodywatch: "Why Am So Tired?" Examines the atest research on chronic atigue; includes iscussions with sufferers, hysicians, and support roups.
Nightly Business Report
Paul's Case

:30
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
MacNeil/Lehrer
Profiles of Nature: Growing With Nature"

00
Mike Hammer
Highway to Heaven
Special: *Koch on Call*
Perfect Strangers
News
Movie: *Hunters Are for illing* (1970). Burt eynolds.
Survival Special: "Wild als"
Connections
Movie: *Flash Gordon*
Movie: *Fail-Safe*
Movie: *Claire's Knee*
Movie: *Slow Burn*

30
Movie: *Columbo: Old shioned Murder* (1975). ter Falk.
Head of the Class
Million Dollar Chance a Lifetime
You Gotta Have Art. engaging film portrait artist Antonio Frasconi ich captures the wide ge of his work—from pressionistic landscapes to compelling images of war.

9:00
❷ *Shell Game*
❹ *Night Court*
❼ *MacGyver*
❾ **Special:** *Just the Facts*
⓭ *Survival Special:* "Wild Seals"
㉑ ㉛ *Fighting Terrorism*

9:30
❹ *Nothing in Common*
🅢 **Movie:** *Moving Violations*

10:00
❷ *The Equalizer*
❹ **Special:** *Life in the Fat Lane*
❺ ⓫ News
❼ *Hotel*
❾ *Benny Hill*
⓭ ㉑ *There Were Times Dear* (1986). Shirley Jones, Len Cariou. Sensitive drama which illustrates the devastating effects of Alzheimer's disease on a middle-class family.
㉛ *The Presidency and the Constitution*
🅗 **Movie:** *America Undercover:* "Down and Out in America"
🅜 **Movie:** *Dr. Strangelove*
🅝 **Movie:** *Almost You*

10:30
❾ **Baseball:** Mets vs. Los Angeles
⓫ News

11:00
❷ ❹ ❼ News
❺ *Late Show*
⓫ *Odd Couple*
⓭ *Fighting Terrorism: A National Security View*
㉑ *Monty Python's Flying Circus*
㉛ *Secret Agent*
🅗 **Movie:** *Hard Choices*

11:05
🅢 **Movie:** *The Final Terror*

11:30
❷ *Adderly*
❹ *Tonight Show*
❼ *Nightline*
⓫ *The Honeymooners*
⓭ *Masterpiece Theatre: The Jewel in the Crown*
㉑ *TV Classics: Mr. Peepers*

11:40
🅜 **Movie:** *A View to a Kill*

12 MIDNIGHT
❺ *Taxi*
❼ **Movie:** *Paths of Glory* (1957). Kirk Douglas.
⓫ *Star Trek*
㉑ *Long Island Report*
🅝 **Movie:** *Bed and Board*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
🅢 *Best of Bizarre*

12:35 a.m.
🅗 **Movie:** *Lifeforce*

12:40 a.m.
❷ **Movie:** *Bud and Lou* (1978). Harvey Korman.

1:00 a.m.
❺ *Archie Bunker's Place*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
🅢 **Movie:** *Ask Any Girl*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*

1:55 a.m.
🅜 **Movie:** *Love Circles*

2:00 a.m.
❷ ❼ News
❹ *Ask Dr. Ruth*
❺ **Movie:** *Go Naked in the World* (1961). Anthony Franciosa.
❾ **Movie:** *Barracuda* (1978). David Crawford.
⓫ *Twilight Zone*

2:20 a.m.
🅗 **Movie:** *Out of Control*

2:30 a.m.
❹ *Crosswits*
❼ *Nightlife*
⓫ *Twilight Zone*

2:45 a.m.
🅢 **Movie:** *Slow Burn*

3:00 a.m.
❹ *Sally Jessy Raphaël*
❼ *The Avengers*
⓫ **Movie:** *Charlie Chan on the Docks of New Orleans* (1948). Roland Winters.

3:30 a.m.
❹ *New Record Guide*

3:35 a.m.
🅜 **Movie:** *Wifemistress*

3:40 a.m.
🅗 **Movie:** *Silent Rage*

4:00 a.m.
❹ *Ben Casey*
❼ *Tales of the Unexpected*
❾ **Movie:** *Night Slaves* (1970). Lee Grant, Andrew Prine.

4:12 a.m.
❺ *Make Room for Daddy*

4:25 a.m.
🅢 *Paul's Case*

4:30 a.m.
❼ *Card Sharks*
⓫ *One Step Beyond*

5:00 a.m.
❹ *Here's Lucy*
❼ *Dating Game*
⓫ *One Step Beyond*

5:15 a.m.
🅜 **Movie:** *Dr. Strangelove*

5:25 a.m.
🅗 *Kamikaze: Mission of Death*
🅢 *The Jolly Corner*

5:30 a.m.
❹ *Here's Lucy*
❼ *Morning Stretch*
❾ ⓫ News

THU., JUNE 4

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Gimme a Break*
⓭ *New Jersey News*
㉑ *Bodywatch*
㉛ Italian programming (concludes at 8)
🅢 *Parker Adderson, Philosopher*

6:30
❺ *Too Close for Comfort*
❼ News
⓫ *Benson*
⓭ *Nightly Business Report*
㉑ *Long Island Report*
🅗 **Movie:** *The Music Man*

7:00
❷ ❹ News
❺ *M*A*S*H*
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *The Jeffersons*
⓭ *Profiles of Nature:* "Blue Birds"
㉑ *Nightly Business Report*
🅜 **Movie:** *Return of the Jedi*
🅢 *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

7:30
❷ *Wheel of Fortune*
❹ *New Newlywed Game*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Entertainment Tonight*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *Profiles of Nature*

8:00
❷ *Scarecrow & Mrs. King*
❹ *Cosby Show*
❺ **Movie:** *The Longest Day* (1962). Part I of II. John Wayne. Great epic W. W. II drama with an all-star cast.
❼ *Our World*
❾ News
⓫ **Movie:** *Red Alert* (1977). William Devane.
㉑ *Wild America:* "Hummingbirds"
㉛ *In Search of the Constitution*
🅝 **Movie:** *My First Wife*
🅢 **Movie:** *Summer of '42*

8:30
❹ *Family Ties*
❾ *Million Dollar Chance of a Lifetime*
⓭ *Currents:* "The Asianization of America." Explores the discrimination Asian Americans have faced over the years as well as their new success in academia.
㉑ *This Old House*

9:00
❷ **Basketball:** NBA Playoff (schedule tentative)
❹ *Cheers*
❼ *Heart of the City*
❾ **Movie:** *High Noon II: The Return of Will Cane* (1980). Lee Majors.
⓭ *In Search of the Constitution:* "Opinions of the Court"
㉑ *Mystery!: Partners in Crime*
㉛ *Masterpiece Theatre: Jewel in the Crown*
🅗 **Movie:** *Vamp*

9:30
❹ *Days and Nights of Molly Dodd*
🅜 **Movie:** *Purple Hearts*

10:00
❹ *L.A. Law*
❺ ⓫ News
❼ *20/20*
⓭ *The Presidency and the Constitution:* "The Nuclear Balance of Terror"
㉑ *Masterpiece Theatre: The Jewel in the Crown*
🅝 **Movie:** *Jules and Jim*
🅢 **Movie:** *Baby*

10:30
⓫ News

11:00
❹ ❼ News
❺ *Late Show*
❾ *Carol Burnett*
⓫ *Odd Couple*
⓭ *Vive la France!:* "Sartre by Himself"
㉑ *Monty Python's Flying Circus*
㉛ *Secret Agent*
🅗 *Glory Years*

11:30
❷ News (tentative)
❹ *Tonight Show*
❼ *Nightline*
❾ *Cannon*
⓫ *The Honeymooners*
㉑ *TV Classics*
🅜 **Movie:** *Cobra*

11:45
🅢 **Movie:** *Fire With Fire*

12 MIDNIGHT
❷ *Night Heat* (tentative)
❺ *Taxi*
❼ **Movie:** *Quest for Fire* (1981)
⓫ *Star Trek*
㉑ *Long Island Report*
🅗 **Movie:** *Desert Bloom*
🅝 **Movie:** *Mr. Love*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❾ *Entertainment Tonight*

1:00 a.m.
❺ *Archie Bunker's Place*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
🅜 *Comedy Experiment*

1:10 a.m.
❷ **Movie:** *The Fantastic Journey* (1977). Scott Thomas. (tentative)

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*

1:35 a.m.
🅢 **Movie:** *9 Deaths of the Ninja*

1:50 a.m.
🅗 **Movie:** *Heaven Help Us*

2:00 a.m.
❹ *Ask Dr. Ruth*
❺ **Movie:** *Made in Paris* (1966). Louis Jourdan.
❼ News
❾ **Movie:** *Death Rage* (1977). Martin Balsam.
⓫ *Twilight Zone*
🅜 **Movie:** *Eyes of a Stranger*

2:20 a.m.
❷ News (tentative)

2:30 a.m.
❹ *Crosswits*
❼ *Nightlife*
⓫ *Lifestyles of the Rich and Famous*

3:00 a.m.
❹ *Sally Jessy Raphaël*
❼ *The Avengers*

3:15 a.m.
🅢 **Movie:** *The Blue Hotel*

3:30 a.m.
❹ *New Record Guide*
⓫ **Movie:** *Mr. Moto Takes a Chance* (1938). Peter Lorre.
🅜 **Movie:** *The Hand*

3:40 a.m.
🅗 **Movie:** *The Trial of the Chicago 8*

4:00 a.m.
❹ *Ben Casey*
❼ *Tales of the Unexpected*
❾ **Movie:** *A Taste of Evil* (1971)

4:10 a.m.
❺ *Make Room for Daddy*

4:15 a.m.
🅢 *Parker Adderson, Philosopher*

4:30 a.m.
❼ *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*
S **Movie:** *Scorn of Women*

5:20 a.m.
M *Comedy Experiment*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., JUNE 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
S **Movie:** *American Flyers*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 21 *Nightly Business Report*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 TV Auction (concludes at 1 a.m.)

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Pittsburgh
11 News
13 *MacNeil/Lehrer*
H **Movie:** *No Retreat, No Surrender*

8:00
2 **Special:** *Bugs Bunny's Bustin' Out All Over*
4 *Stingray*
5 **Movie:** *The Longest Day* (1962). Part II. Rod Steiger. (Part I, Thu., 6/4 at 8.)
7 *Sledge Hammer*
11 **Movie:** *A Guide for the Married Woman* (1978). Cybill Shepherd.
31 *Washington Week in Review*
M **Movie:** *Every Which Way but Loose*
N **Movie:** *The Gig*
S *Brothers*

8:30
2 **Special:** *Bugs Bunny Mystery Special*
7 *Mr. Belvedere*
13 *Wall $treet Week*
31 *Kwinty Report*
S *Hard Knocks*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Players* (1979). Ali MacGraw.
13 *Great Performances: Bernstein on Brahms: Piano Concerto No. 1.* Conductor Leonard Bernstein continues his acclaimed cycle of Brahms orchestral works; featuring Polish pianist Krystian Zimerman and the Vienna Philharmonic Orchestra.
31 **Movie:** *Doctor Who*
H **Movie:** *Avenging Angel*
S **Movie:** *Weird Science* (cc)

10:00
2 *Hard Copy*
4 *On the Edge*
5 11 News
13 *The Wind at One's Fingertips.* A documentary, with organ builder Gene Bedient, following the creation of the first authentic French classic-style pipe organ in the U.S.
M **Movie:** *Rocky IV*
N **Movie:** *Restless Natives*

10:15
9 *Kiner's Korner*

10:30
9 11 News
31 *Stranger Left No Card*
H **Movie:** *Sudden Death*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Tiger Shark* (1932). Edward G. Robinson.
31 *Secret Agent*
S **Movie:** *Blue City*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
M **Movie:** *H.O.T.S.*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *The Spell* (1977). Lee Grant, James Olson.
11 *Star Trek*
N **Movie:** *Tea in the Harem*

12:10 a.m.
H **Movie:** *Raw Courage*

12:30 a.m.
2 **Movie:** *Prototype* (1983). Christopher Plummer.
4 *Friday Night Videos*
5 *Star Search*
9 *Entertainment Tonight*
S **Movie:** *Pale Rider*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:10 a.m.
M Fri.: **Movie:** *Stripes*

1:30 a.m.
5 *Dream Girl*
11 News

1:45 a.m.
H **Movie:** *Poltergeist II: The Other Side*

2:00 a.m.
4 7 News
5 *Solid Gold*
9 *Saturday Night Live*
11 *Twilight Zone*

2:30 a.m.
2 **Movie:** *The Cliff* (1970). Vince Edwards.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:35 a.m.
S *Best of Bizarre*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Where's Poppa?* (1970). Ruth Gordon.
7 *The Avengers*
9 *Saturday Night Live*
11 **Movie:** *Mr. Moto Takes a Vacation* (1939). Peter Lorre.
M *The Warrior and the Sorceress*
S **Movie:** *Hard Knocks*

3:15 a.m.
H **Movie:** *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)*

3:30 a.m.
4 *Music City USA*
S *Brothers*

4:00 a.m.
4 *New Record Guide*
7 **Movie:** *Royal Flash* (1975). Alan Bates.
9 *The Saint*
S **Movie:** *King Richard and the Crusaders*

4:20 a.m.
M **Movie:** *Pray for Death*

4:30 a.m.
2 *Strike It Rich*
4 *Here's Lucy*
11 *One Step Beyond*

4:40 a.m.
5 *Make Room for Daddy*

4:45 a.m.
H **Movie:** *The Ambassador*

5:00 a.m.
2 *Strike It Rich*
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
2 *Newsmakers*
9 11 News

MON., JUNE 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *The Owl and the Pussycat*
S **Movie:** *Fire With Fire*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 21 *Nightly Business Report*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America*
21 *Nature*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Lady Vanishes* (1979). Cybill Shepherd.
7 **Baseball:** To be announced
9 News
11 **Movie:** *Going Berserk* (1983). John Candy.
21 *Assignment Adventure*
31 *Video Music Box*
H **Movie:** *Prizzi's Honor*
M **Movie:** *The Philadelphia Experiment*
N **Movie:** *The Last Metro*
S **Movie:** *Blue City*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Deceptions* (1986). Part I of II. Stephanie Powers.
9 *The Best of National Geographic:* "Treasure"
13 *American Playhouse: Dottie* (1986). Elizabeth Franz. Interesting drama exploring the effects of agoraphobia—the fear of going outside.
21 *Nature of Things:* "Year of the Rat"
31 *Jazz Hot Summer*

9:30
2 *Designing Women*
31 *I Am the Blues*
S *Best of Bizarre*

10:00
2 *Cagney & Lacey*
5 11 News
9 *The Best of National Geographic:* "Bushmen of the Kalahari"
21 *Survival Special*
M *Crazy About the Movies:* "Grace Kelly"
S **Movie:** *Witness*

10:15
H **Movie:** *Moving Violations*
N **Movie:** *The Happiest Days of Our Life*

10:30
11 News
13 *George Forss*
31 *James Rosenquist*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
31 *Secret Agent*
M **Movie:** *Violets Are Blue*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Bob Hope Show*

11:50
H **Movie:** *On Location*

12 MIDNIGHT
5 *Taxi*
7 *Monday Sportsnite*
11 *Star Trek*
N **Movie:** *Claire's Knee*
S **Movie:** *American Flyers*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
M **Movie:** *Just Tell Me What You Want*

12:40 a.m.
2 **Movie:** *Beach Patrol* (1979)

12:55 a.m.
H **Movie:** *Fraternity Vacation*

1:00 a.m.
5 *World Vision*
7 **Movie:** *633 Squadron* (1964). Cliff Robertson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Sweet Smell of Success* (1957). Burt Lancaster.
9 **Movie:** *The Gentle Rain* (1966). Christopher George.
11 *Twilight Zone*
S **Movie:** *The Final Terror*

2:25 a.m.
M **Movie:** *Wifemistress*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:35 a.m.
H **Movie:** *Out of Control*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *A Bridge Too Far* (1977). Part I of II. Sean Connery, Robert Redford.

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*
S *Best of Bizarre*

3:55 a.m.
H **Movie:** *Vamp*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *If Tomorrow Comes* (1971). Patty Duke.
S **Movie:** *Blue City*

4:10 a.m.
M **Movie:** *Le Sex Shop*

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S *Shelley Duvall's Tall Tales & Legends: Casey at the Bat*

5:45 a.m.
M *Crazy About the Movies:* "Grace Kelly"

TUE., JUNE 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Our Aching Backs"
31 Italian programming (concludes at 8)
H **Movie:** *Mask*
S *The 1,000 Dozen*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 21 *Nightly Business Report*
M **Movie:** *The Man With One Red Shoe*

7:00
2 4 News
5 M*A*S*H
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nature:* "Battle of the Leaves"
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*

8:00
2 *Wizard*
4 *Matlock*
5 **Movie:** *Speedtrap* (1978). Joe Don Baker.
7 *Who's the Boss?*
9 News
11 **Movie:** *Murder in Peyton Place* (1977). Ed Nelson.
21 *Nova*
31 *Fairly Secret Army*
H **Movie:** *Heaven Help Us*
M **Movie:** *Stripes*
N **Movie:** *Fast Talking*
S **Movie:** *Pale Rider*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Setting the Stage." The technology responsible for lavish Broadway stag scenery is discussed.
31 *The Two Ronnies*

9:00
2 **Basketball:** NBA Playoff (schedule tentative)
4 **Movie:** *Deceptions* (1986). Part II of II. Brenda Vaccaro.
7 *Moonlighting*
9 **Movie:** *Matt Housto* (1982). Lee Horsley.
13 *Nova:* "Sail Wars"
21 *Odyssey:* "Margaret Mead." The life and wo of the brilliant anthropologist is explored.
31 *Bergerac*

10:00
5 11 News
7 *Spenser: For Hire*
13 *Frontline:* "Death of Porn Queen." Profile of young woman who goes to Hollywood in search a dream and ends up in rated movies.
21 *Tales of the Unknown South*
31 *Solo.* British comedy
H *Glory Years*
M **Movie:** *Streetwalkin*
N **Movie:** *Bed and Boa*

- S *Brothers*

10:30
- 11 News
- 31 *Open All Hours*
- H *On Location*
- S *Hard Knocks*

11:00
- 4 7 News
- 5 *Late Show*
- 9 *Carol Burnett*
- 11 *Odd Couple*
- 13 *Intercom:* "After the War"
- 21 *Monty Python's Flying Circus*
- 31 *Secret Agent*
- S **Movie:** *Moving Violations*

11:30
- 2 News (tentative)

- 4 *Tonight Show*
- 7 *Nightline*
- 9 *Cannon*
- 11 *The Honeymooners*
- 21 *TV Classics: The Colgate Comedy Hour*
- M **Movie:** *Every Which Way but Loose*

11:35
- H **Movie:** *The Ambassador*

12 MIDNIGHT
- 2 *T. J. Hooker* (tentative)
- 5 *Taxi*
- 7 **Movie:** *The Triangle Factory Fire* (1978). Tom Bosley.
- 11 *Star Trek*
- 13 *Mystery!: Partners in Crime*

- N **Movie:** *Man of Flowers*

12:30 a.m.
- 4 *David Letterman*
- 5 *WKRP in Cincinnati*
- 9 *Entertainment Tonight*
- S **Movie:** *Summer of '42*

1:00 a.m.
- 5 *Archie Bunker's Place*
- 9 *Joe Franklin Show*
- 11 *Twilight Zone*

1:10 a.m.
- 2 **Movie:** *Keefer* (1977) (tentative)

1:15 a.m.
- H **Movie:** *Hard Choices*

1:30 a.m.
- 4 11 News
- 5 *Get Smart*
- M **Movie:** *Love Circles*

2:00 a.m.
- 4 *Ask Dr. Ruth*
- 5 **Movie:** *McCloud: Lady on the Run* (1974). Dennis Weaver.
- 7 News
- 9 **Movie:** *The Unguarded Moment* (1956). Esther Williams, George Nader.
- 11 *Twilight Zone*

2:15 a.m.
- S **Movie:** *Pale Rider*

2:20 a.m.
- 2 News (tentative)

2:30 a.m.
- 4 *Crosswits*
- 7 *Nightlife*
- 11 *Twilight Zone*

2:50 a.m.
- H **Movie:** *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)*

3:00 a.m.
- 4 *Sally Jessy Raphaël*
- 7 *The Avengers*
- 11 **Movie:** *A Bridge Too Far* (1977). Part II of II. James Caan.

3:10 a.m.
- M **Movie:** *Thunder Alley*

3:30 a.m.
- 4 *New Record Guide*

4:00 a.m.
- 4 *Ben Casey*
- 5 *Make Room for Daddy*

- 7 *Tales of the Unexpected*
- 9 **Movie:** *Maybe I'll Come Home in the Spring* (1970). Eleanor Parker.

4:20 a.m.
- H **Movie:** *Heaven Help Us*

4:30 a.m.
- 7 *Card Sharks*

4:55 a.m.
- M **Movie:** *Stripes*

5:00 a.m.
- 4 *Here's Lucy*
- 7 *Card Sharks*
- 11 *One Step Beyond*
- S *The 1,000 Dozen*

5:30 a.m.
- 4 *Here's Lucy*
- 7 *Morning Stretch*

Weekend, June 6–7

SAT., JUNE 6

6:00 a.m.
- 4 *New Wilderness*
- 5 *I Love Lucy*
- 7 *Guns of Will Sonnett*
- 9 *David Toma*
- 11 *Christian Science*
- M **Movie:** *Remo Williams: The Adventure Begins . . .*
- S **Movie:** *One's a Heifer*

6:25 a.m.
- H **Movie:** *Born Free*

6:30 a.m.
- 2 *Patchwork Family*
- 4 *Here's Lucy*
- 5 *World Tomorrow*
- 7 *Hee Haw!*
- 9 *Face-off*
- 11 *Josie and the Pussycats*
- S **Movie:** *Those Glory, Glory Days*

7:00 a.m.
- 4 *Cliffwood Avenue*
- 5 *Popeye*
- 7 *Wild Kingdom*
- 9 *New Jersey People*
- 11 *Photon*

7:30 a.m.
- 2 *Young Universe*
- 4 *Hickory Hideout*
- 5 *Wonderama*
- 7 *Kids Are People Too*
- 9 *In Depth*
- 11 *Photon*

8:00 a.m.
- 2 *Berenstain Bears*
- 4 *Kissyfur*
- 5 *Danger Mouse*
- 7 *The Wuzzles*
- 9 *Keys to Success*
- 11 *Bionic Six*
- 13 *Adam Smith's Money World*
- 21 *Sesame Street*
- H **Movie:** *Something Wicked This Way Comes*
- M **Movie:** *Sinbad and the Eye of the Tiger*
- S **Movie:** *Ask Any Girl*

8:30 a.m.
- 2 *Wildfire*
- 4 *Gummi Bears*
- 5 *Lady, Lovely Locks*
- 7 *Care Bears Family*
- 11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.
- 13 *Wall $treet Week*

9:00 a.m.
- 2 *Muppet Babies*
- 4 *Smurfs*
- 5 *Popples*
- 7 *Flintstone Kids*
- 9 *Whiz Kids*
- 13 *Washington Week in Review*
- 21 **Movie:** *Demi-Paradise* (1943). Laurence Olivier.

9:30 a.m.
- 5 *Get Along Gang*
- 13 *One-on-One*
- H **Movie:** *The Manhattan Project*

10:00 a.m.
- 2 *Pee-wee's Playhouse*
- 5 *Wrestling Challenge*
- 7 *Real Ghostbusters*
- 9 *Insiders*
- 11 *Soul Train*
- 13 *The Presidency and the Constitution:* "The Nuclear Balance of Terror"
- 31 *Body Electric*
- M **Movie:** *Shaker Run*
- S **Movie:** *I Thank a Fool*

10:30 a.m.
- 2 *Teen Wolf*
- 4 *Alvin*
- 7 *Pound Puppies*
- 31 *Know Zone*

11:00 a.m.
- 2 *Galaxy High*
- 4 *Foofur*
- 5 *Star Search*
- 7 *Bugs Bunny*
- 9 *Pro Wrestling This Week*
- 11 *Little House on the Prairie*
- 13 *Tony Brown's Journal*
- 21 *Victory Garden*
- 31 *Square One TV*

11:30 a.m.
- 2 *Storybreak*
- 4 *Punky Brewster*
- 7 *Ewoks*
- 13 *Open Mind*
- 21 *From a Country Garden*
- 31 *Owl TV*
- H **Movie:** *The Spiral Staircase*
- M **Movie:** *Bye Bye Birdie*

12 NOON
- 2 *Rock 'n' Wrestling*
- 4 **Tennis:** French Open Women's Final
- 5 *World of Disney: Gallagher*
- 7 *Weekend Specials*
- 9 *Black Sheep Squadron*
- 11 **Special:** *Prayer for World Peace*
- 13 G.E.D. *Preparation:* "Reading and Social Studies"
- 21 *Gourmet Cooking*
- 31 *Video Music Box*
- S **Movie:** *The Manhattan Project*

12:30
- 7 *Health Show*
- 13 *G.E.D. Preparation:* "Reading and Science"
- 21 *This Old House*

1:00
- 2 *Young Universe*
- 5 **Movie:** *Saturn 3* (1980). Kirk Douglas, Farrah Fawcett. A husband-wife science team lives on Saturn until an emissary from Earth arrives and tries to replace them with a robot.
- 7 **Golf:** LPGA Tournament
- 9 **Movie:** *D-Day, the Sixth of June* (1956). Robert Taylor.
- 11 **Movie:** *Challenge to Be Free* (1975). Mike Mazurki.
- 13 *American Playhouse: Blue Window*
- 21 *Frugal Gourmet*
- 31 *All About TV*
- H **Movie:** *Reds*

1:30
- 2 *Cover Story*
- 21 *French Chef*
- 31 *Cityscope*
- M **Movie:** *Thunderhead–Son of Flicka*

2:00
- 2 **Movie:** *The Lucifer Complex* (1976). Robert Vaughn.
- 21 *Joy of Painting*
- 31 *World TV Presents* (Chinese programming)
- S **Movie:** *Moving Violations*

2:30
- 13 *You Gotta Have Art:* "The Woodcuts of Antonio Frasconi"
- 21 *Magic of Oil Painting*

3:00
- 4 **Baseball:** Chicago White Sox vs. California, or Detroit vs. Boston
- 5 **Movie:** *The Black Hole* (1979). Anthony Perkins.
- 7 *Wide World of Sports*
- 9 **Movie:** *To Hell and Back* (1955). Audie Murphy.
- 11 *Twilight Zone*
- 13 *Spaceflight:* "Thunder in the Skies." Outlines the early history of man's adventures in space.
- 21 *Rod and Reel*
- M **Movie:** *Immortal Sergeant*

3:30
- 11 *Music Machine*
- 21 *Motorweek*
- S **Movie:** *Those Glory, Glory Days*

4:00
- 2 **Golf:** Kemper Open
- 11 *Puttin' On the Hits*
- 13 *Nova:* "Acid Rain"
- 21 *Woodright's Shop*
- 31 *American Interests*

4:30
- 7 **Horse Racing:** Belmont Stakes
- 11 *Dance Fever*
- 21 *This Old House*
- 31 *European Journal*
- H *When, Jenny? When?*
- M **Movie:** *The Law and Jake Wade*

5:00
- 5 *Mission: Impossible*
- 9 Wrestling
- 11 *One Big Family*
- 13 *Innovation:* "Epilepsy—Taming the Brainstorm"
- 21 *Know Zone*
- 31 *Country Express*
- H **Movie:** *French Lesson*
- S *Paul Simon's Graceland*

5:30
- 11 *What a Country*
- 13 *Newton's Apple.* The body's immune system, the technology of skiing, a blimp, and a beaver.
- 21 *Brainstormers*
- 31 *Right to Know*

6:00
- 2 *The People*
- 4 7 News
- 5 *What's Happening Now?*
- 9 *Bosom Buddies*
- 11 *Fame*
- 13 *Nature:* "Feathered Swarm"
- 21 *Austin City Limits*
- 31 *Images/Imagenes*
- M **Movie:** *The Professionals*

6:30
- 2 4 7 News
- 5 *Small Wonder*
- 9 *New Gidget*
- 31 *In Black and White*
- H **Movie:** *Born Free*
- S **Movie:** *Thunder Run*

7:00
- 2 News
- 4 *Strictly Business*
- 5 *M*A*S*H*
- 7 *Siskel & Ebert & the Movies*
- 9 *It's a Living*
- 11 *Tales From the Darkside*
- 13 *Know Zone:* "Fire." The mechanics of a house fire and how to survive it.
- 21 TV Auction (concludes at 1 a.m.)
- 31 *Looking East*

7:30
- 2 *Frank Field Special*
- 4 *Throb*
- 5 *9 to 5*
- 7 *New York Views*
- 9 *Mama's Family*
- 11 *Charles in Charge*
- 13 *Wild America:* "The Man Who Loved Bears"
- 31 *Faces of Japan*

8:00
- 2 **Movie:** *Master of the Game* (1985). Part I of IV. Dyan Cannon.
- 4 *227*
- 5 **Movie:** *Good News* (1947). Peter Lawford, June Allyson. Robust, MGM college musical with last-minute touchdowns and subplots all neatly coming together at the end; great score including the song "Varsity Drag."
- 7 *Webster*
- 9 News
- 11 **Movie:** *The Choirboys* (1977). Charles Durning, Perry King.
- 13 *Wonderworks: The December Rose.* A young, unsuspecting chimney sweep comes to work at an elegant townhouse and finds himself in a dangerous adventure.
- 31 *Upstairs, Downstairs*
- H **Movie:** *The Manhattan Project* (cc)
- M **Movie:** *Remo Williams: The Adventure Begins . . .*
- N **Movie:** *Turtle Diary*
- S **Movie:** *Raw Deal*

8:30
- 4 *Me & Mrs. C*
- 7 *Sidekicks*
- 9 *House Calls*

9:00
- 4 *Golden Girls*
- 7 *Gung Ho*
- 9 **Movie:** *Johnny Belinda* (1982). Richard Thomas, Rosanna Arquette. Terrific performance by Arquette as a young deaf-mute trying to fight for the custody of her illegitimate child.
- 13 *Mystery!: Partners in Crime—The Ambassador's Boots*
- 31 *Prisoner*

9:30
- 4 *Amen*
- 7 *Dads*

10:00
- 4 *Hunter*
- 5 News
- 7 *Starman*
- 13 *Film on Film:* "Swanson and Valentino." Traces the lives and careers of Gloria Swanson and Rudolph Valentio, two of the silent screen's most popular stars.
- 31 *Blake's Seven*
- H *On Location*
- M **Movie:** *Cobra*
- N **Movie:** *The Cars That Eat People*
- S *Showtime Comedy Spotlight*

10:30
- 5 *Sports Extra*
- 11 News

11:00
- 2 4 7 News
- 5 **Movie:** *Soldier of Orange* (1979). Edward Fox. Superb drama of six wealthy Dutch students whose lives are altered when the Germans occupy their country in 1940; excellent ensemble acting.
- 9 *Benny Hill*
- 11 **Movie:** *The Last Hard Men* (1976), Charlton Heston, James Coburn. An outlaw leads a gang on a jailbreak and then plans vengeance against the arresting sheriff; violent Western based on the Brian Garfield novel.
- 13 **Movie:** *For Whom the Bell Tolls* (1943). Ingrid Bergman, Gary Cooper. Great film version of the Hemingway love story set against the backdrop of the Spanish Civil War.
- 31 *Eye on Dance*
- H **Movie:** *Private Benjamin*
- S **Movie:** *Malibu Express*

TELEVISION

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *The Visitor* (1979). John Huston.
31 *State of the Arts*
M **Movie:** *Crawlspace*

11:45
2 **Movie:** *One of My Wives Is Missing* (1976). Jack Klugman.
7 **Movie:** *Midway* (1976). Charlton Heston, Glenn Ford, Henry Fonda. All-star cast in this elaborately produced W. W. II drama.

12 MIDNIGHT
N **Movie:** *Smooth Talk*

12:50 a.m.
S **Movie:** *McCabe & Mrs. Miller*

12:55 a.m.
H **Movie:** *Pale Rider*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *The Awakening*

1:20 a.m.
5 **Movie:** *They Were Expendable* (1945). Robert Montgomery, John Wayne. Story of the PT boats used for fighting the Japanese in W. W. II.; directed by John Ford.

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Twilight Zone*

2:00 a.m.
2 11 News
4 *Dancin' to the Hits*

2:30 a.m.
4 **Movie:** *Svengali* (1931). John Barrymore. Absorbing tale of a young girl who becomes a singer under a man's hypnotic spell; Barrymore is magnificent.
11 **Movie:** *The Prisoner of Second Avenue* (1974). Jack Lemmon, Anne Bancroft. Neil Simon's comedy about an unemployed executive who has a nervous breakdown; Lemmon and Bancroft are marvelous.
9 *Saturday Night Live*

2:45 a.m.
2 *Strike It Rich*

2:50 a.m.
M **Movie:** *Re-Animator*

2:55 a.m.
H **Movie:** *Man Hunt*

3:00 a.m.
S **Movie:** *Moving Violations*

3:15 a.m.
2 *Strike It Rich*

3:20 a.m.
7 **Movie:** *Boom!* (1968). Elizabeth Taylor, Richard Burton. Beautiful cinematography in this offbeat drama based on the Tennessee Williams play *The Milk Train Doesn't Stop Here Anymore;* campy performance by Taylor; bizarre costumes.

3:30 a.m.
9 *Saturday Night Live*

3:45 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Here's Lucy*

4:15 a.m.
2 **Movie:** *Remember* (1970). Vince Edwards.

4:20 a.m.
M **Movie:** *Remo Williams: The Adventure Begins . . .*

4:30 a.m.
9 *Return of the Saint*
11 *F Troop*
H **Movie:** *My Chauffeur*
S **Movie:** *Thunder Run*

5:00 a.m.
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., JUNE 7

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *The Man That Corrupted Hadleyburg*

6:15 a.m.
11 *Davey and Goliath*
H **Movie:** *The Ice Pirates*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Home in Indiana*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
S **Movie:** *Free Spirit*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *For Our Times*
5 *Expect a Miracle*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers' Neighborhood*
H *Seabert*
M **Movie:** *Cat Ballou*
S *Faerie Tale Theatre's Greatest Moments*

9:00 a.m.
2 News

4 **Tennis:** French Open Men's Final (concludes at 2)
5 *McCreary Report*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*
H *Rainbow Brite and the Star Stealer*

9:30 a.m.
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*
S **Movie:** *Yentl*

10:00 a.m.
5 *World of Disney: Westward Ho, the Wagons*
7 *America's Top Ten*
9 *Hour of Power*
11 *Bionic Six*
13 *Supergran*
21 *Tony Brown's Journal*

10:30 a.m.
2 *Face the Nation*
7 *Hollywood Close-up*
11 *Three Stooges Hour*
13 *Know Zone*
21 *Inside Albany*
H **Movie:** *Spacecamp*
M **Movie:** *The China Syndrome*

11:00 a.m.
2 *Community*
5 **Movie:** *Battle for the Planet of the Apes* (1973). Roddy McDowall.
7 News
9 *New Gidget*
13 *Wonderworks*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
7 *David Brinkley*
9 *Sunday Morning Funnies*
11 **Movie:** *Hold That Ghost* (1941). Abbott and Costello.
21 *Wall $treet Week*

12 NOON
2 *The People*
13 *This Old House*
21 *Adam Smith's Money World*
S *The Paper Chase*

12:30
2 *Cover Story*
7 *Business World*
9 *This Week in Baseball*
13 *Inside Albany*
21 *Nature*
H **Movie:** *Funny Girl*
M *Album Flash*

1:00
2 **Basketball:** NBA Playoff and **Golf:** Kemper Open (concludes at 6)
5 **Movie:** *Little Big Man* (1970). Dustin Hoffman, Faye Dunaway. Hoffman is wonderful as a 121-year-old survivor of Custer's Last Stand who narrates his life story.
7 *Like It Is*
9 **Baseball:** Mets vs. Pittsburgh (doubleheader)
11 **Movie:** *The Road to Hong Kong* (1962). Bing Crosby, Bob Hope.
13 *Firing Line:* "Pull Out of NATO?"
M **Movie:** *The Sandpiper*
S **Movie:** *The Glass Bottom Boat*

1:30
21 *We'll Meet Again*

2:00
4 *Headlines on Trial*
7 *Ebony/Jet Showcase*
13 *Great Performances: Bernstein on Brahms: Piano Concerto No. 1*
31 *World TV Presents*

2:30
4 *Wacky World of Sports*
7 *Greatest Sports Legends*

3:00
4 **Bowling:** *Doubles Tournament*
7 **Golf:** LPGA Tournament
11 **Movie:** *Cold Turkey* (1971). Dick Van Dyke. Hilarious comedy about the residents of a small town who try to give up smoking for a month.
13 *The Wind at One's Fingertips*
21 *Brainstormers*
31 *Washington Week in Review*
H *The Talk Show*
M **Movie:** *Julia*
S **Movie:** *Baby*

3:30
21 *Madeleine Cooks*
31 *Ask Congress*
H **Movie:** *Desperate Lives*

4:00
4 *Heroes: Made in the U.S.A.*
5 **Movie:** *The Scarlet and the Black* (1983). Gregory Peck.
21 *Great Chefs*
31 *Tony Brown's Journal*

4:30
4 *Sportsworld*
21 *Louisiana Cookin'*
31 *World Chronicle*

4:35
S *The Man That Corrupted Hadleyburg*

5:00
7 **Racing:** International Race of Champions
11 *Fame*
13 *In Search of the Constitution:* "Opinions of the Court—Sandra Day O'Connor"
21 *Do-It-Yourself Show*
31 *Hello Jerusalem*
M **Movie:** *Letters From Frank*

5:30
21 *This Old House*
H *Fraggle Rock*
S **Movie:** *Summer Rental*

6:00
2 4 News
11 **Movie:** *Fortress* (1985). Rachel Ward, Robin Mason.
13 *Currents:* "The Asianization of America"
21 *Nova*
31 *U.S. Nippon Newscope*
H **Movie:** *Flash Gordon*

6:15
9 *Kiner's Korner*
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *A-Team*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Disappearing World:* "The Kwegu." Chronicles the lives of an Ethiopian tribe of cattle-herders.
21 TV Auction (concludes at 1 a.m.)
31 *Japanese Theatre*
M **Movie:** *Out of Africa*
S *Faerie Tale Theatre's Greatest Moments*

8:00
2 *Murder, She Wrote*
4 *Our House*
5 *Married . . . With Children*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "Battle of the Leaves." Focuses on a leaf's ability to protect itself against predators and other elements of nature.
31 *Hans Christian Andersen's Denmark*
H **Movie:** *Spacecamp*
N **Movie:** *Spring Symphony*
S **Movie:** *Yentl*

8:30
5 *Duet*
9 *Face-off*

9:00
2 **Special:** *Tony Awards.* Angela Lansbury will host the 41st annual Tony awards; guests include Helen Hayes, Jessica Tandy, Bernadette Peters, and Mary Martin.
4 *Crime Story*
5 *Mr. President.*
7 **Movie:** *Alex: The Life of a Child* (1986). Craig T. Nelson. Touching story of a little girl's battle against cystic fibrosis.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
31 *Bradshaw on the Family*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *'Allo 'Allo*

10:00
4 *Crime Story*
5 11 News
9 *Straight Talk*
13 *Yes Minister*
31 *Window on World TV*
H *Glory Years*
M **Movie:** *The China Syndrome*
N **Movie:** *Suburbia*

10:30
5 Sports
11 *At the Movies*
13 *Monty Python*
S **Movie:** *Slow Burn*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *Odd Couple*
13 *New Television*
H **Movie:** *Long Gone*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Sisters* (1973). Margot Kidder. Chilling story of separated Siamese twins, one of whom is a homicidal maniac; beautifully directed by Brian De Palma.
9 *Jimmy Swaggart*
11 *Star Trek*
N **Movie:** *Alice in the Cities*

12:05 a.m.
M **Movie:** *F/X*
S **Movie:** *Silver Bullet*

12:30 a.m.
4 *Sports Pros and Cons*

1:00 a.m.
2 *Peter Gunn*
4 *Ghost Story*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
H **Movie:** *Lifeforce*

1:30 a.m.
2 *Mr. Lucky*
11 News

1:45 a.m.
S *Gallagher: The Bookkeeper*

1:50 a.m.
7 **Movie:** *Island in the Sun* (1957). James Mason, Harry Belafonte, Dorothy Dandridge. A West Indies island is torn by racial struggle; one of the first films to deal honestly with interracial romance.

1:55 a.m.
M **Movie:** *Warning Sign*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
9 **Movie:** *Last Summer* (1969). Barbara Hershey.
11 **Movie:** *We're No Angels* (1955). Humphrey Bogart.

2:30 a.m.
4 *First Estate*

2:45 a.m.
H **Movie:** *The Destroyers*

2:50 a.m.
S **Movie:** *Summer Rental*

3:40 a.m.
M **Movie:** *Star Crystal*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:10 a.m.
H **Movie:** *Conan the Barbarian*

4:25 a.m.
S *The Paper Chase*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*

5:00 a.m.
7 *Dating Game*
9 News
11 *One Step Beyond*

5:20 a.m.
M *Album Flash*

5:25 a.m.
S **Movie:** *Baby*

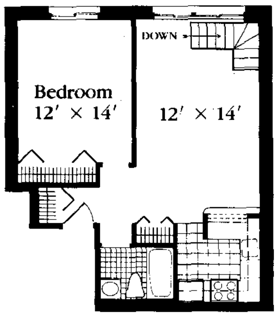
5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

NEW YORK TOWN AND COUNTRY PROPERTIES

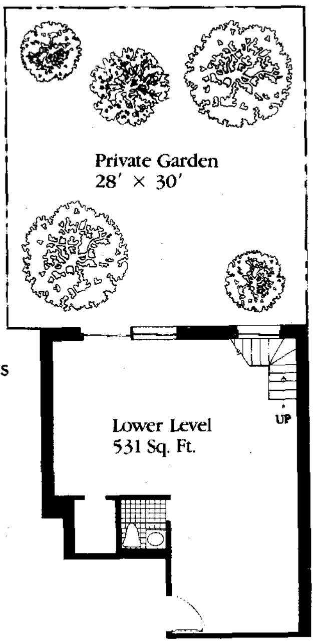
Town & Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Minimum ad, two lines. Display Town & Country ads are available at $280.00 per inch, one-time insertion. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Town & Country Properties**, Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

upstairs downstairs

UPPER LEVEL



LOWER LEVEL



366 West 11th St. has upstairs and downstairs duplexes. Below is a spectacular one with a 900 square foot garden that will be meticulously landscaped. This duplex can have up to three bedrooms. Only four garden duplexes remain.

Garden duplexes priced from $341,000 to $425,000. The upstairs duplexes priced from $480,000 to $675,000.

M-F: 11:30-7:30.
Appt recommended
Sat & Sun 12-6.
Sales office and model apartments on site.

Village Living at River's Edge
(212) 627-2770

Exclusive sales agents
PRETIUM ASSOCIATES

366 WEST 11TH ST.

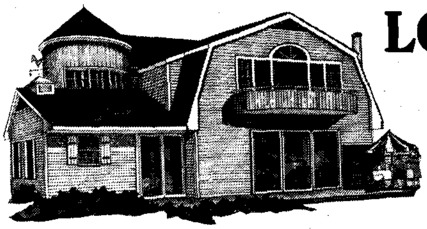
The complete offering terms are in an offering plan available from the Sponsor.

Feeling Creative?

Here is a fascinating architectural concept needing TLC and some real work — but at $175,000 on 1.3 woodsy acres near water definitely worth while.

Talk to

Tina S. Fredericks Realty
East Hampton, N.Y. **516-324-4418**



LOVE AT FIRST SITE!

Tiffany Farms, Bridgehampton, NY

A spacious Barn-Style house with a silo tower, 4 bedrooms, 3½ baths, private decks, large living areas, 9½' high ceilings, European kitchens, brick fireplaces, full basement on one-acre of land amidst a 14 acre, perpetually undeveloped reserve for your added privacy and enjoyment. $397,000.

Located 1½ miles north of Main Street, Bridgehampton at the corner of Mitchell Lane and Scuttle Hole Road.

CALL THE MORLEY AGENCY (516)283-8100.
TIFFANY FARMS AT BRIDGEHAMPTON 516-621-1539

APARTMENTS Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives—Bank Personnel. 1-4 BR. 212-935-8730.

Town & Country Properties,
Contact Caryn Martin
212-880-0736.

Large West Side Pre-War Classic 5 rooms with exquisite original details and high ceilings, newly decorated with classic, traditional furnishings on West 72nd near Columbus. Large livingroom, master bedroom and bath, second bedroom and bath, formal dining room (which may be used as a third bedroom). Renovated kitchen with all new appliances. Call 212-787-3533.

APARTMENTS/HOUSES TO SHARE

Roommate Wanted—Professional non-smoker to share luxury waterfront high-rise, Lincoln Center area. Own bedroom and bathroom, terrace, doorman. Must see to believe. References required. $990/mo. Call after six. 212-362-3814.

APARTMENTS Furnished/Unfurnished Other

Millerton, NY—Large 1 BR apt, newly converted 1850 carriage house, 8 acre estate, swim, boat, Tanglewood, theatre. No fee $850/mo. 518-789-6129/789-3811.

NEW YORK

TOWN AND COUNTRY PROPERTIES

CO-OPERATIVES/CONDOS
Manhattan

The Ultimate Luxury Building—E 70's. 1 BR, 1 1/2 bth, balcony, 9 ft ceiling, marble bth w/whirlpool. Located on the water w/river & midtown views. 20th fl, health club w/pool. New bldg. Occupancy late June/early July. $395K. Owner. 516-378-2776. Mon-Fri, 9AM-5PM.

5TH AVE./G.V. **Exclusive**
PRIME, PRIME, PRIME
Gracious & spacious 1 BR, dining area, Hi-flr w/Views, lrg. planted terrace. Great lite, garage. White glove bldg.
Mnt: $850. $425,000.
INTERIORS 212-477-6966

5 RSD—Completely renov Pre-War 2 BR, 2 bth, w/full riv view, sunken liv rm, w/w cptg, many extras. Very unusual. Must be seen! Asking $575,000. Mnt $819.
Norma Herman R. E. **212-750-0050**

74th St. **CPW/Columbus**
FEELS LIKE A HOUSE
Extraordinary multi-level 1BR + study + loft combining the elegance of a past era & the best of modern! Huge gourmet country kit, wbfplc, 1 1/2 beaut bths/jacuzzi, closets galore & 1 lg door/wndws w/orig shutters opening on Juliet balc. $395,000. $980/Mnt. Exclusive with . . .
DEBRA KAMEROS **(212) 432-5002**

56th St Park/Lex—500 sq ft, alcove studio, 4 lrg clsts, new W/W carpeting, chrome verticals, shoji screens, A/C, lux 24 hr drmn bldg, 62% TD. Must sell. $120K. Owner (Buffalo) 716-886-6545.

90's EAST **Nr Park Ave.**
CARNEGIE HILL
PENTHOUSE EXCLUSIVE
Great oppty to purchase a wonderful P.H. apt in perfect condition. Has 2 BRs, redone kitch & bth & WBFP, plus a large South facing terrace. Cute & cozy. Asking $445,000. Maint $817
Call:
JANICE BAYER 832-4518
DOUGLAS ELLIMAN
GIBBONS & IVES

OFFICES

Office Sublet/37th & 1st—Perfect professional office for solo practitioner, Dr., lawyer, CPA or publishing. 2 blks from NYU Medical Center, 5 blks from Grand Central, 800 sq ft, beaut designed, river vws. $22/per sq ft. Owner. 212-532-4150.

CO-OPERATIVES/CONDOS
New Jersey

Luxury At An Affordable Price—"The Versailles" on the Hudson. Large 2 BR coop, 20 ft terrace, new appliances, carpeted, mirrored, pool, 24 hour doorman, many extras. 15 minutes from Manhattan by ferry, bus and van service.
$148,000 By Owner 201-861-7584

Edison/Between NYC & NJ Shore—Or enjoy condo's pool/tennis cts. 2 BR, 2 1/2 bth, 2 story patio home w/attched 2 car garage. Private, spacious, many xtras, excellent storage. 35 min by RR to NYC, prking at station. Change jobs, must vacate. $230K. Call eve 201-549-9269.

CO-OPERATIVES/CONDOS
Other

Choose From Several Condos/Boston—B.U. area, elevator building. $179k. Luxury Beacon Hill duplex, choice views of Boston Common/Charles River.
$200K-$600K Owner 516-759-1492

COUNTRY PROPERTY FOR SALE/RENT

Looking For A Vacation Home?
Land - Homes - Condos/The Berkshires.
Call Elaine Epstein 413-637-1054

Nova Scotia/Ocean Front Acreage
25 wooded acres with 425 ft of ocean frontage, located at Bayview, just minutes from "The Pines" resort hotel and championship 18 hole golf course. Ideal location for summer cottage. Owner finance. $39,500. *For further details, phone:*
Brad at 718-762-2009

HOUSES FOR SALE/RENT
Nassau-Suffolk

MONTAUK - BRAND NEW
Spacious custom-designed and built contemporary. 3/4 acre, 3 bdrms, 2 1/2 baths, jacuzzi, frplc, 2-car garage, many extras. $385,000. By owner, 914-623-6236, eves.

HOUSES FOR SALE/RENT
Brooklyn

Brooklyn Hts. Exclusive—Carriage hse gem, was studio of world famous sculptor. Incredible space, 3000 sf, garage, lge terrace. A once-in-a-decade property.
$950,000 Joan Tulp 718-935-1300
Meridian, 151 Mantague

HOUSES FOR SALE/RENT
New Jersey

Buy Beloved Country—Yr-rnd French country elegance, Upper Montclair. 2 LR, DR, EIK, 5 BR, 4 bth, lg suite on 3rd, loaded details, in-grnd heated pool, 1 wooded acre. Sell your apt, this does it all. Top location, schools, easy walk NYC bus, 20 min NYC, must-see at $449,000.
Marilyn Wehner, Weichert Realty.
201-746-1515. Come look! ML11655.

HOUSES FOR SALE/RENT
Connecticut

Waterfront/New Town—Boat, ski, swim, fish! 90 mins from NYC, privacy. Ownr.
$165,000 212-673-7788

LAND AVAILABLE

Build Your Dream Home—7 acres, 800' river frontage in CT. Incredible views and privacy. Only 1 1/2 hrs NYC.
$550K Owner 212-308-0893

INSERTION ORDER FOR CLASSIFIED ADVERTISING

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Services and Sales and Health and Fitness ads are $40 per line for one time order, $32.45 per line for four consecutive weeks, $24.85 per line for seven consecutive weeks; Town and Country Properties ads are $23.95 per line (flat rate); Travel ads are $25 per line for one time order, $24.50 per line for four time order, $24.25 per seven time order; Strictly Personal ads are $27 per line and $15 for NYM Box Number. First page placement for Strictly Personals is available for an additional production cost of $50.

Deadline is Monday at 5 PM for issue on sale the following Monday. The Strictly Personals section is limited in space and closes when full. Ads can be placed with MC, VI and AX. Please indicate expiration dates.

Name ____________________

Street Address ____________________

City ____________ State ____________ Zip ____________

Home Phone (for our records only) ____________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ____________

Exp. Date ____________ Signature ____________________

Please place my ad under the following heading ____________________

Please place the following ____________ line ad ____________ time(s), starting in the ____________ issue. (On sale ____________

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

Trombonists, Vocalists, Trumpets!—Play in a big band - 5-day tour at a country inn. Jazz Vermont. 603-436-0776.

Play Bridge At World Famous Spas With int'l experts. Bridge program all levels. Travel England & Hungary, Aug 30-Sept 20. Bridge Travel Inc. 212-877-5807.

KNICKERBOCKER HOLIDAYS
Personal, Savvy NYC Tours Created
Exclusively For Working New Yorkers'
Out-of-Town Guests. 212-724-5935.

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

CRUISES

"Roam The World By Freighter"—Facts, destinations, recommendations on unusual 1st class cruising, foreign & domestic, $3. Travltips Assn., Box 188U1A, Flushing, NY 11358. 718-939-2400.

AIRLINES

JETTING TO LONDON
Daily departures avail on regularly scheduled airlines. Min fare only $200 round trip. For reservation & information **Call 718-262-8058, Tue-Sat. 2pm-9pm.**

SEASONAL RENTALS

Ireland—Sm house. 50 mi Dublin. Beaut hills/scenery. 212-654-5766 after 6pm.

Sag Harborg LI—Charm 2BR, terr, porch, a/c, bay. 6/15-8/10. $2300. 516-725-3624.

Arrowhead Lakes, Poconos—Chalet slps 6, secluded, amenities down to crystal glass. Walk pool. $400 wk. 609-268-2282.

Duxbury, Mass. On Waterfront—Small unique house, secluded. Mooring. July 1-Aug 31, $2,000/mo. Owner. 617-934-6985.

Fire Island—Ocean beach. Jerry's Rms & Apts. 516-583-8870. Fun in the sun.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, tennis. Spring Mid Wk pkg 4 day/3 nite $69. Shelter Island 11965. 516-749-2001.

Golden Acres Farm & Ranch
The complete resort for families, single parents w/children on 600 scenic Catskill acres. Feed animals. Ride horses. Out/indoor pools; hot tub/sauna. All sports day/night on lit courts. Day camp/nursery. You-cook apts, mini vacation rates avail. Near Howe Caverns, Game Farm.
Box NM, Gilboa, NY 12076.
Toll Free 800-252-7787; 800-847-2151.

Montauk at Ocean—Contemp 5 BR, 4 bth, Spa. Biwkly. 516-269-6177/668-5355.

Hampton's Caffrey House—Seaside Victorian inn. Priv beach & dock for guests. Antiques, diningroom, bar. Room $430/wk. $1800 seas. E. Quogue. 516-728-1327

Nantucket Isl. Oceanfront—Priv beach, 4BR, 3bth, secluded, spectacular views, Aug avail. 212-582-0366, 203-643-1373.

MONTAUK...Shepherds Neck Inn
Leisurely. Friendly. Tennis. Lg Pool. Cocktail lounge. All rms Color TV, Bath. **SPRING SPECIAL** from **$49** daily for two, includes full breakfast.
Also Vacation Pkgs. Credit Cards.
Second House Rd. Montauk, NY 11954.
In NY 1-800-345-3511 or 516-668-2105

BED & BREAKFAST
New York

Judith Mol Agency—Excellent accomodations, reasonable rates. Also priv apts avail. All in Manhattan. 212-971-9001.

INNS & LODGES
New York

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/hot tub, pool, tennis. **516-283-2160.**

THE INN AT QUOGUE
200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern 15 rooms most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles & beach privileges. AMEX. Reservations:
212-371-3300. 516-653-6560.

INNS & LODGES
NJ, PA, MD, Wash DC.

GUESTHOUSE AT DONECKERS
Historic Lancaster County. Antique auctions, restaurant, fine fashion. 322-324 N. State St. Ephrata,PA.17522. **717-733-8696**

HOTELS
Worldwide

Up To 50% Discount. 1st Class Hotels. USA, Europe & Israel. Free membership. **The Hotel Club. 718-851-6529.**

RESORTS
New York

JERONIMO'S
For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb, creative cuisine, heated indoor/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

RESORTS
Europe

SCHLIERSEE/W. GERMAN ALPS
Enjoy peace, tranquility & regeneration with fresh cell therapy at **Kurhotel Stolzen am See.** Call 201-665-0873.

VILLAS/CONDOS/APTS
Mexico

Acapulco, Cancun, Vallarta, Cabo, Maui Pvt Villa/Condo (Air Disct) 800-338-4336.

VILLAS/CONDOS/APTS
Europe

Nice, The Riviera—Quiet studio, sep kit, bth, terr w/beaut view, walk to beach. $325/wk. $1000/mo. Owner 212-929-5678.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Mike Fazio or Linda Bama or billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH/BEAUTY SVCS.

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

Gloria Greco
EXPRESSION OF BEAUTY
10 East 22nd Street
New York City
Bridal Party—Makeup Artist/Hairdresser
We'll come to you—Call for Free Consultation
Fee: $125 212-674-8893

Electrolysis-IB Probe, Wax Facials.
Sterilized equipment. Individual probes available. LENORE VALERY (Board Certified). "The Best"-23 Leading Beauty Editors agree. W. 57 St. 212-757-6585.

Waxing Bargain—Bikini: $6.50 & up, half-leg: $10, upper-leg bikini: $15, full-leg bikini: $25. Rayan European Salon 145 E 49 St. (Lex/3rd). 212-371-5775.

Non-Surgical FACELIFT
Safe and Affordable
For Free Information Call
Adam Lewenberg, M.D. (212) 714-0140

• THE TOUCH OF LUXURY, DEEP RELAXATION & REJUVENATION • EPILATIONS •
Look, Feel and Stay Young
without surgery
HELEN PAPPAS
Glow Facial Treatment $85.00
at 560 5th Ave (46 St.) NY
212-302-7196
& 78-08 164th St., Flushing, NY
• MEN & WOMEN ALL AGES •
• FACIALS, HAND, FOOT, SCALP & BODY CARE • BIOTONIC FACIAL LIFT® •

Women Of Color—Facials, skin peeling/discoloration/acne/massage 212-529-2997

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Electrolysis—Professionals, 30 yrs experience. Remove hair permanently. Clinical/ Medical Electrologists. Free booklet/consultation. GLORIA DANTI/AARON BERNSTEIN, 168 W. 86, 212-787-3656. Garden City, LI 516-483-HAIR

HEALTH AND FITNESS

HEALTH/BEAUTY SVCS.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

HOLISTIC HEALTH

Pain, A Guide Not An Affliction—Read "The Brilliant Function Of Pain". $7.95: *Optimus* Books. 301 Park Ave, NY 10022

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Massage Therapy By Registered Nurse—in Bayside. 718-279-0303.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Swedish Touch—Of young graduate nurse. Private. 10-8. 212-645-9523.

PHYSICAL FITNESS

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

Personal Fitness Associates trains you at home/office or weekend getaway 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or FREE consultation. **212-245-6708.**

WEIGHT CONTROL

Lose Weight Forever—Change your life!
Program of individual hypnosis
plus focused group therapy.
S. Simon M.A., P. Zola Phd. **212-348-1922**

Lose 10 lbs or MORE!
Elegant • Supportive • Total Fitness Program
"Among the Nation's Top Ten New Spas." —SHAPE Magazine
Deerfield Manor
RD 1 (90 min. NYC)
E. Stroudsburg, Pa. 18301 717-2230160

The New York Center
for Weight Control

122 East 57 St.
212-371-7100
Robert Weinbaum MD

If Total Fast Didn't Work For You... Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Support group available. No waiting list. **Renaissance Medical Group. 212-686-3131**

Weight Control To Go!—Your/our office Change habits, not foods. One-on-one. The Caryl Ehrlich Program. **212-752-8377**

LOSE UP TO 10 LBS. OR MORE—in **one week.** Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

• LOSE 1 LB. A DAY! •
Diet specialist, MD. Men, Women, Teens
Insurance forms OK. No contracts.
Manhattan Diet Clinic, 212-245-5940
Westchester Diet Clinic, 914-969-8200
Riverdale Diet Clinic, 212-796-6100

LOSE WEIGHT
Rapid, safe, multi-modal, MD-directed. Inquire re insurance. Free consultation. **212-879-4260.**

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR ABOUT
$30 A WEEK
with major medical ins.
Call for free consultation.
CLINI-FAST
212-807-8080

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line.** (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

African Artifacts, Lion, Zebra Skins—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call: 914-968-8200

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Do You Need Current Data On AIDS?—CDC AIDS Weekly $520 yr. 404-874-7151

EXOTIC LINGERIE—100's of styles for all tastes at reasonable prices. For a full color 50 pg catalog send $5 to: ESTRUS, D. 01, 250 W 54 St. NY, NY 10019

European Designer Sample Sale
Women's Italian, Fall '87 haute couture suits, cashmere sweaters & ensembles, uniquely designed denims. **All priced 20% below wholesale. 212-888-7777.**

Met Opera—4 Monday center box seats, 87-88 season. Nancy, 212-249-6535.

Wanted: Women Seeking Tubal Ligation
to donate eggs for infertile women.
Albert Einstein College Of Medicine,
IVF Center. **914-693-8820.**

Liza Minnelli At Carnegie Hall
Benefit tickets at $100. Tax deductible.
Call 212-206-8398 for information.

CHILD CARE

Rose Hill Nursery—Small/private. Age 0-3. Lic. 6 yrs exp. E. 27. 212-686-8359

CLEANING SERVICES

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Bob Dellacona's Maid in NY—Help is on the way. 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

Imacuclean—Heavy cleaning, floor waxing, rugs, upholstery, construction clean-ups. We do it all! 212-995-8686

Parker Service—Our Dynamic Maids are pro's. They're bonded & bring supplies - 212-330-1806, Westchester - 914-834-4333

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

ASTROLOGY

Daily Forecast By Joyce Jillson

Aries	**976-5050**
Taurus	**976-5151**
Gemini	**976-5252**
Cancer	**976-5353**
Leo	**976-5454**
Virgo	**976-5656**
Libra	**976-5757**
Scorpio	**976-5858**
Sagittarius	**976-5959**
Capricon	**976-6060**
Aquarius	**976-6161**
Pisces	**976-6262**

Local call in 212, 516, 914 and 718. Long distance elsewhere

COUNSELING

How To Protect Yourself—Against Quacks. Free recorded info, 212-307-001

Find Yourself At Sea—Awareness seminars under sail. USCG Capt./Gestalt therapist. $225 meals incl. 516-757-6157.

COUNSELING

Psychotherapies Selection Service
Our unique "pre-therapy" program can help you carefully select the right therapist. **Free intitial consultation. 307-5977.**

Divorcing Women—Sensitive counseling by experienced therapist. 212-683-0841.

Luvsaver—Psychodrama. Achieve sexual goals - relationship advice. 212-246-0331.

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling Services of Manhattan. 212-678-4766.

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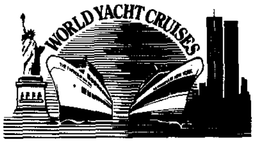

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Former Philadelphian—With the spunk of Hepburn; the elegance and warmth of Grace Kelly. Classy, attractive, dynamic, intelligent, wholesome, bubbly, happy, educated, accomplished. Seeks tender, successful, ambitious, generous, monogamous man looking for commitment. NYM R288.

I'm The Type Of Lady—Who's been told that her lovely appearance and poise *probably intimidates men.* True, *I am* very pretty, shapely, 39 and quite successful, but more importantly, I'm warm, soft-spoken and a truly delightful woman to be with. Are you a strong, secure gentleman, emotionally and professionally, reasonably tall, handsome and refined? Perhaps this will be the surprising way to meet. Photo helpful. NYM F426.

Natural Beauty, Stunning—Vivacious, young professional, full of optimism and zest for life. Seeks sensitive, ethical and 'straight arrow' professional who sincerely values relationship, partnership, responsiblity and commitment. Photos given priority. Note. NYM C968.

Gentleman, 32—Seeks older woman. Must be petite, sexy. Photo please. NYM P977.

Mensch, 60—Strong, gentle. Seeks playful, happy, wicked best friend. NYM F424.

Inner Virtue—Is what I am looking for in a female partner - a strong identity, reinforced by solid ethical standards, consistently reflected in the way you lead your life. That is the kind of personal symmetry I respect and can grow to love. You should also be very bright, young (24-30), athletic, healthy, physically affectionate and very attractive in a natural, non-plastic sense. I am a financially secure capitalist with his own successful investment company who is very tall, trim, firm and works out every day. I love to ski, horseback ride, scuba dive, play racquetball, etc. Please send bio, photo (a must) and phone number, NYM P793.

Connecticut On My Mind—Gentle, lithe/pretty, successful brunette, 37, captured in the canyons of Manhattan. Seeks delights of land and sea with a spirited, secure CT squire, 40-49. NYM R124.

Superwoman!—Striking blond, blue-eyed MBA - very fit, very pretty, very bright, great sense of humor; 35, 5'7", 130 lbs; loves art, concerts, running, lifting, country bicycle tours; ambitious professional but values the inner life; seeks tall, non-smoking, non-drugging, fun, fit fellow. Bio, photo a must. NYM F399.

Petite, Green-Eyed, Feisty—Long-haired brunette, young 38, seeks Waylon Jennings' soul in a 3-piece suit (40-55). Note/phone. NYM R248.

Handsome Surgeon—35, white, Christian, affluent, energetic, secure gentleman. Seeking exceptional lady with character, beauty and affluence. Photo/phone/note a must. Bio a plus. NYM K039.

Religious Buildings—If you are brighter than a speeding bullet, able to leap from religious buildings in a single bound and terrific looking beyond a reasonable doubt then you just might find me intriguing. I'm 35, 5'7", a genuinely good looking male attorney who is completely in touch with, though somewhat resistant to reality. I'm highly insightful and almost emotive for a male, you're upbeat and maybe, just maybe, not originally from NY. Photo/bio. NYM R249.

Happy, Independent Objectivist—Open, witty, non-religious, non-smoking male computer professional, 33. Seeks similarly positive, communicative, committed, adventurous and permanently child-free mate for life. Photo/meaningful note. NYM F389.

A Real Mensch—Professional Jewish male, 28, athletic, devilishly cute, with blue eyes, quick wit, sharp and spirited mind. Loves travel, photography, world diplomacy, Sunday AM. Seeks unspoiled woman, 20-28, with chutzpah, spontanety and direction. Must be attractive, physically fit, mentally acute and able to hold hands in public. Note/photo/phone. NYM F390.

Whatever Happened To—The old-fashioned guy...compassionate, funny, unpretentious? A man over 40 who appreciates a successful and independent woman. This one is a warm, loving, attractive, petite Latin lady who makes a great friend, for starters. Photo a must. NYM F391.

Man Of Character—39 (ouch!), honest, arm, caring, athletic, successful, softpoken, tall Jewish mensch. Seeks 26-32, im, very attractive, vibrant, sincere woan with pizazz for fun, cuddling and lling in love. Photo a must. NYM W548

Best Body And Kisses—Handsome, green-eyed exec, 40, seeks attractive female counterpart, 26-36, for workouts and romance. Photo. NYM R218.

TV Producer—Seeks male to share theater and restaurant reviews. NYM R220.

Romantic Feminist Wanted—We'll have Breakfast at Tiffany's and dinner in Paris, with candlelight and compliments, sexy talk and silly laughter, happy hugs and modern romance. I'm a street-smart idealist with Yankee ingenuity, European taste, an intruiging career and a go-for-it spirit. Athletic, eclectic and energetic. 5'9", 35, and Dustin-handsome. We'll prove that two sharing, successful people can have it all. NYM R241.

Seeking Older Woman—I'm a creative and successful broker needing a mature, adult white female who can give both physical and mental satisfaction. I'm 25, slim, attractive, intelligent and sensitive, white Jewish male. You're a warm, sexy, intelligent white female who needs a special friend and lover. Please send note and photo. NYM W545.

Very Attractive Blond—Blue-eyed, slender woman, 40's, intelligent, gentle, warm, fine, financially secure. Seeks man, 50's, with similar qualities to enjoy movies, theater, dining, conversation and closeness. NYM F384.

Athletic, Handsome, Well-Educated—Professional male, 5'11", 42, likes to swim, dance and play tennis. Seeks slender, college-educated woman (24-37) with similar interests, for possible relationship. Note/photo/phone. NYM R243.

Special—Handsome, secure male, 39, 6' 1", enjoys travel, skiing, fireplaces, sailing, romantic times by the ocean. Seeks slim beauty, 25-35, ready for marriage and lasting love. Photo. NYM F386.

Successful Female Attorney—39, divorced, with 8-year-old, well-behaved, fatherless daughter. Attractive, good figure, affectionate, non-smoker, egalitarian but feminine. Loves theater, dancing and being treated like a lady. Seeking slim, beardless man, 37-45, for romance leading to marriage, who is not put off by the idea of having a child. Phone/photo. POB 1023, Paramas, NJ 07653.

Slender, Attractive, Fun—Manhattan woman wants to meet educated professional man with excellent taste, 40-53. NYM C954.

Beautiful, Feminine, Sincere, Secure—Former photographic model, 34, desires the company of a well-bred, Caucasian Christian male, 35-45, with intelligence and wit, secure professional who has traditional values and is family-oriented. Letter/photo, please. NYM F387.

Thoughtful, Attractive Man, 35—Professional. Likes concerts: classical/jazz, and Broadway. Likes to read and share ideas. Misses close and deep involvement with the kind of woman who is serious about making an equal relationship work. You're independent, have a critical intelligence, attractive and career-minded. NYM C955.

Warm, Witty, Waspy—Creative entrepreneur, 36, handsome, 6'3", part time dad. Seeks romantic, bright, lovely lady. Goal: "the good life". Photo. POB 5074, Hoboken, NJ 07030.

As Shakespeare Wrote:—"Love, lord, husband and friend". I'm a loving and compassionate, very pretty, worldly Jewish woman, seeking one special man, professional, 33-50, to walk along with - perhaps forever. Photo. NYM R246.

Blond Tomato—Kind and sweet, is lonely and would like to meet a man who is at his peak. Fortyish with hair and lettuce to spare, to make a salad for more than a week. Phone, photo and pertinent info. NYM R247.

We Shouldn't—Be meeting like this. But I'm here, you're there. I'm a warm, romantic, appealing, secure but lately love-starved male journalist, 32 and Jewish. Searching for someone with sense of style and a good heart, who's perceptive, whimsical, joyful and generally wonderful. I hate to ask, but photo helps. NYM F393.

Renaissance Man—Raconteur, athlete, lover and friend, seeks brainy, beautiful, funny lady, 5'5" plus, 27-35, for all the right reasons. Note/photo. NYM C958.

Conservative, Classy, Catholic—Ivy grad lady with "Who's Who" career. Tall, sensitive, non-smoking, warm 'n witty blond, never married, with eclectic tastes from theater to travel, bridge to fishing, with traditional values seeks special gentleman counterpart, 40ish, who's attractive, successful, sincere, secure, responsible 'n ready for solid, caring-sharing relationship/commitment. No phonies. Brief bio/phone/note. NYM R251.

Hello There!—I am a French lady, 56, divorced, over-educated, shy and gentle. Living alone and enjoying music and conversation with old friends. I am looking for a gentle man near my age with whom to communicate deeply and beyond words. NYM C959.

NJ Lawyer—27, athletic, seeks petite Jewish female, 23-29. NYM R252.

World Class Attorney—Considered one of NY's outstanding catches. If you enjoy art, tennis, travel, dining, are 35-45, pretty, caring, with a sense of humor, Jewish - you may be able to hook a trim, handsome, decent winner. Photo and note, please. NYM C962.

Fairfield County, CT—Pretty, spunky lady, seeks man over 40, with well-worn tweeds, dry wit, and positive cash flow. NYM C963.

Great-Looking And Character—Seeks a man who is content, educated, successful, assertive yet sweet, Jewish, 30's. Should be slim, have sense of style and culture. This very pretty, eye-catching, charming professional is simultaneously discerning and warm. Photo is important. NYM W551.

40, Negro Male—Likes culture, seeks white female - LI. NYM C966.

Highly Successful, Energetic—White male attorney, 40's, seeking fun-loving, spontaneous, stunning, beautiful, tall, affectionate female, mid-20's, to share laughter, traveling and hugs. Photo necessary. NYM C967.

Handsome Corporate Exec—Jewish, 44, trim, 6'. Interests include business, traveling, tennis. Seeks very attractive, trim, intelligent woman, 29-35, sincere, sophisticated, sensual. Photo. NYM C970.

Incurably Witty Man—42, passionate, musical, has own wine business. Seeks woman, 28-38, European or American, of warmth, elegance and wit. NYM R257.

Lovely Lady Lawyer—Slender Irish beauty, 5'5", late thirties. Looking for stable professional man with whom to share friendship, romance and the future. Photo/note. NYM R258.

Attractive Nurse—40, outgoing, athletic and fun-loving. Seeks an established, 35-45-year-old, unattached male. Susceptible to lawyers and doctors. Phone/photo, please. NYM W547.

Escape NY—Successful businessman, 46, Boston area but frequently in NY seeks attractive, slim, intelligent lady to share all the pleasures of life and the best of both worlds. Photo please. NYM R259.

Seeking Gay Over 65—Energetic, vigorous, ethusiastic for TLC and joy. I am handsome, 46, 6', 175. Answer me please: you will be loved, respected and young again. Photo/phone. NYM R260.

Attractive, Sunny Brunette—Christian, 32, athletic, single, successful professional; enjoys tennis and skiing. Looking for that special man for romance/possible serious relationship. Photo. NYM R261.

Oriental Professional Female—Petite, 32. Loves theater, travel, photography. Looking for meaningful relationship with honest, open, humorous professional male. Note/photo. NYM C965.

Italian Man—40, attractive, successful, runner desires pretty, athletic woman with a sense of humor and a warm heart. Tell me about yourself. NYM W549.

Bright, Handsome, Energetic—Jewish male, 32. Enjoys sports, travel, dining. Seeks good, compatible relationship. Photo appreciated. NYM R262.

Westchester Woman, 40—Pretty artist, mother of two seeks non-smoking, gentle, loving, compassionate man with strong sense of self who also desires a serious relationship. NYM W550.

CT, Berkshire Bachelor—The only logical approach: grit my teeth (still mine), humble myself and give Murphy's Law a chance. I'm a 40-year-old male (don't get scared). I've got hair, no 42-inch waist line (31 inches - runners body). Haven't cracked mirrors. Selleck/Danson type. Over 4'6" (actually 6'), no 300 lbs (165). I consider myself a rare, introspective, kind, artistic, gentle, altruistic with a Libra's approach to life. Interests are: composing/piano, amateur acting, running, travel, scuba, cooking, exotic cars (to satisfy the little boy in me). Objective is to meet a compatible counterpart, non-smoker. Photo/phone/note. NYM C969.

Looking For A Man—To treasure as my keepsake. Imagining him to be tall, in his 30's, dark and smolderingly sexy - able to tame long-legged, devilish brown-eyed Italian. Photo appreciated. NYM R264.

Sharp-Tongued, Ludicrous, Lovely—Jewish woman, 35, seeks imaginative, ironic Jewish man. NYM F400.

Westchester Male Attorney—Successful, attractive, sincere, unpretentious, 5'11", upper-40's. Seeks naturally pretty, slender female, 28-35, for all life has to offer. Photo/note. POB 292, Rye, NY, 10580.

STRICTLY PERSONALS

I'm Waiting For You In Bayside—Fun-loving, successful, beautiful brunette with slim figure awaiting her Jewish entrepreneurial or professional male counterpart, 55-63 - haven't we waited long enough? NYM F401.

Listen Here—I've had it with women who wait until the second date to tell me they are married. I'm 6', thin, in my 30's, have been called a sexy guy more than once. Looking for a woman who's attractive, intelligent, agreeable and successful in her own right, 30-45, and likes to travel. If you send me a photo and note you just might get taken to dinner. NYM F402.

Spirited, Beautiful, Italian-Jewish—Woman, 32, adventurous, successful and athletic. Seeking an equally spirited man, 30-45. He is generous, sharing, flexible and open to new experiences, interested in personal growth as well as material success. But most of all, he is lovable and ready to share. Photo/phone. NYM F403.

Blond, Blue-Eyed, Slender PhD—Lively, lovely, witty and tender. Wishes a serious relationship with a capable, fun-loving man, 38-50, (preferably Jewish) with depth and sensibility who enjoys conversation, sports, the arts and hopefully, my cooking. Photo a must. NYM F404.

Attractive Personable Blond—5'5", well-traveled, active, tennis/golf, classical/jazz music, aesthetics. Anxious to meet 55 plus, unencumbered, au courant gentleman with similar proclivities. NYM C976

Very Special Lady—Attractive, slim, 5'9", MD, 36, warm and down-to-earth. Seeks thoughtful, bright, ambitious, attractive professional man, 32-42, who enjoys the arts, nature, travel. Note/bio/phone. NYM F405.

Attractive, Shapely Jewish Brunette—33, 5'5", loves working out, comfortable, secure, enjoys suburban living, desires a Jewish man, 5'8" plus, 35-42, with traditional values, intelligent, worldly, athletic, financially secure, willing to share life and love. Photo/bio/phone. NYM F406.

Good-Looking—The last time I looked - emotionally open professional, 27. Seeks woman, 22-30, to share in the ultimate commitment - joining a mixed bowling league. Photo if possible. NYM F407.

Attractive, Articulate Jewish Female—Slim, warm, open, with desire for long-term relationship with a professional man, 35-49. Into classical music, the arts, hiking, biking and travel. NYM R268.

Angelic, Devilish—Pretty Jewish professional, 30. Seeks intelligent, humane man who loves to laugh. Photo. NYM F408.

Multimillonaire, Early 40's—Slim gentleman, witty, good-looking and healthy, sophisticated. Seeks beautiful, 20's-30's female model/actress type (or close to it) for enjoyable personal relationship. NYC location and photo preferred. NYM F409

Petite, Shapely—Jewish, 37, non-smoker, seeks professional with wit and warmth. Photo/phone. NYM C974.

Outgoing, Attractive, Charming—Jewish female, 26, blond, green-eyed, athletic, successful, although not svelte. Looking for professional, single male, financially and emotionally independent, intelligent, humorous. Send letter, photo if available. NYM C975.

No Cliches, Pure Substance—Gentleman attorney, late 40's, very fit, energetic, sincere, varied interests. Seeks marriage-minded lady. She is petite, attractive, non-smoker, traditional, down-to-earth, unpretentious and level-headed. Photo a plus. NYM C971.

Pretty Jewish Female—Who enjoys movies, concerts, dining out. Seeks tall, Jewish, marriage-minded, top professional, 27-32. Bio/photo, a must. NYM R265.

Pretty, Funny, Smart—Jewish. Good legs. kind. 37-year-old, Emmy Award-winning comedy writer seeks guy. Object: objects. House, car. Also: love and someone to use lingerie on. NYM C972.

Warm-Hearted Adventuress—Attractive, slim, athletic Jewish female is looking to double her pleasures with male in his 50's, for caring and sharing. NYM R266.

Warm, Witty, Pretty NJ Lady—Divorced, Jewish, 41, with class and charm, seeks professional male, 40-53. NYM C973.

Artist - Vibrant, Attractive—Mid 50's, fun gal, seeks articulate, together male. NYM R267.

Stable, Decent And Kind—This sophisticated, professional gal is energetic and loving, with a love of life and people (size 8 and pretty too). Please answer if you are a parent and a mensch, 45-60, secure and possess similar qualities. NYM F398.

Jewish Female—29, seeks non-smoking Jewish male, 25-35, to share experience of museums, movies, theater, dining, Botanical Gardens, zoo, day trips. Be witty, well-read and sincere. NYM C977.

Honest, Sincere—Single white female, 27, 5'5", attractive RN, would enjoy a relationship with a fun-loving, caring gentleman, 27-37. Non-smoker. Bio/photo/phone appreciated. NYM C978.

Tall, Handsome, Athletic Genius—35, seeks lady to humor him. NYM R269.

Classic Beauty, Pianist—PhD candidate who's sensitive, sensuous, with sense of fun. Seeks kind soulmate, MD or like, for duet, 30-45. Photo. NYM F410.

Introspective, Spirited Sculptor—Reserved, 36, but slender, pretty, with long blond hair, wants love and home with man of arts/sciences, 35-45. NYM R270.

Very Attractive Guy—42, with a successful career and varied interests (films, fitness, biking, travel) but best described as a really nice guy. Would love to meet a very attractive Christian lady, 32-42, for friendship leading to more. I am attracted to a woman who is active and enjoys both career and leisure activities, and most importantly, who has warmth, intelligence and a good sense of humor. Photo/ phone/letter a must. NYM C979.

Comely, Learned, Energetic—Male, 29, Sagittarian, Jewish and first-born. Likes books, the arts, guitar, athletics. Well-adjusted disposition included. Seeks woman who can be a loyal friend and eternal playmate. Photo. NYM C980.

Hopes, Dreams And Desires—Forge them into a future with a tall, attractive Jewish entrepreneur, 27, in family business. Seeking intelligent, career-minded, caring, attractive Jewish female for long-term relationship. Phone/bio. NYM R278.

Pretty Lady—34, financially secure lawyer/film producer; skis, sails, great cook. Never been married but has cute little boy. Looking to meet romantic Jewish man, 36-50, 6-figure income, who can balance love, family and business as well as I can. Photo/phone. NYM C985.

Passions For Mountains—And books and stars and travel. What about you? College teacher, 40, tall and athletic. Seeks like-minded woman, 25-40. Photo/note/phone. NYM F411.

Mildly Flamboyant Professional—Female, good-looker, high-minded, warmhearted, too smart for her own good. Seeks decent and spirited man, 35-55, for whatever develops. NYM F412.

Man Of Substance Wanted—By attractive German-Jewish lady, 28, slim and shapely, vivacious, strong and sensitive, successful, 5'4", 115 lbs, blond. Looking for a warmhearted, honest, intelligent, attractive, 5'9" plus, non-conservative professional Jewish man, 29-38. Photo, phone please. NYM F413.

Limited Opportunity—To meet a professional Jewish male, 23, 5'4", who seeks Jewish female who will enjoy romantic walks on the beach and a day at the Bronx Zoo. Phone. NYM C993.

Waspy Blond—Attractive, vibrant, sensuous, multifaceted, old-fashioned values. Seeks tall, trim, dynamic, accomplished man, 55-63, to share life's many endeavors and pleasures and to laugh at life's follies. Photo helpful. NYM W552.

Great Guy, 32—Handsome, enjoys all from sushi to McDLT's, does alright for himself, seeks special lady under 30. Isn't it time? Photo/phone. NYM W553.

Recent English Arrival—In New York City, 32, PhD research scientist. Would like to meet intelligent, humorous, gentle Jewish female. I'd appreciate note and photo. NYM R271.

Interesting, Intelligent, Witty—Professional man, 51, 5'8", Jewish, well-traveled Manhattanite. Seeks attractive, intelligent, not heavy woman, up to 46, for quiet dining, seriousness and silliness, talking and laughing and sharing. Bio/phone/photo, please. NYM R272.

Ball O' Fire—Also warm and bright! 30, 5'1", seeks a man to ignite me - one who can take the bull by the horns and pat him on the nose. NYM W554.

Last True Gentleman—Financial executive, Manhattanite, 58, youthful in spirit, widowed. Looking for beautiful, gentle, sophisticated, intelligent soul mate (38-45). Photo/letter/phone. NYM R273.

Uncommon!—Beautiful, refined European, 34, petite, seeking secure, successful, marriageable Jewish man. NYM F416.

Interested And Interesting—Trim, multifaceted, good-looking, successful artist. Wants a woman worth the time it takes. Let's exchange photo/letter. NYM F419.

Attractive Divorced Jewish—Professional woman, 56. Wishes to meet educated, financially secure man. NYM F420.

Lady Not Waiting—Attractive, 36, looking to meet a friend (first) for dinner, conversation and whatever develops. I like reading, music, movies, aerobics, the city and my cat. Photo/note. NYM R280.

Multitalented Woman—(41), psychoanalyst and writer with a great capacity for love and delight is looking for a man who is warm, generous-minded, creative in his work, passionate about life. She tends toward serious thinking, deep feeling, real talking, exuberant dancing, complex ideas, simple living, meditative pursuits, country beauty. He tends toward some of the above, plus desire and capacity for commitment. NYM R274.

Handsome Lawyer Has It All—Seeks woman, 25-40, to share it. I'm a Storm Field-Dustin Hoffman type, with cozy NJ home, daughter (age 2). You're witty, sexy and hate sensible shoes. Note/photo, guarantee reply. NYM R276.

PSSSSST—I heard you're looking for a very attractive, 34, witty, bright, charming and sexy lady. You're handsome, successful, loving, kind and compassionate and looking to share life's dreams. Note/photo. NYM R277.

Adorable Writer—35, NYC, loves picnics, sunsets, jazz, classical, Sinatra and surprises. Seeks slim, sensual, romantic woman, 27-40 - Celtic a plus. Let me show you a city you'll never forget. Note/photo a must. NYM W555.

Let's Fall In Like—And then in love. I'm 39, 6', a cosmetic dentist with an athletic physique and have many hobbies and interests - one of which is a fine sports car collection at my upstate retreat. I'm looking for a special lady with great looks, in shape and a great personality. No smokers. Photo a must. NYM F417.

Handsome, Considerate Jewish Male—5'9", MD in progress, enjoys Nautilus, martial arts, philosophy and psychology. Seeking woman to love, pretty, 20-30, nicely built (works out), intelligent, communicative and down-to-earth. Bio/phone, photo appreciated. NYM F418.

I Have A Great Career—In international public life, very secure financially, early 40's, permanently separated, perfect health, love people regardless of cultural origin, love beautiful surroundings, theater, art - of which I have an impressive small collection. Very sensitive, caring, well-educated, traveled, capable of solid friendship. In earnest need of long-term female partner for mutual affectionate influence and appreciation. I neither smoke nor drink but don't object if reasonable amounts of these make you happy. If you feel comfortable with my profile I'd love to pick it up from here with you. Photo, phone please. NYM F421.

Man Of Character—Handsome, personable, athletic professional guy who is kind, funny and very special, seeks adorable, romantic, playful, attractive Jewish woman, 25-34, to love, cherish and have fun with. NYM R279.

Autumn Seeking Summer—Older woman in search of a younger man for a lasting relationship: passionate and tender, exciting, safe, open, honest, straight. She: mid 50's, 5'6", slim, pretty, classy, alive, uncommon, interesting. He: young (38 plus), tall (6' plus), urgent, ambitious, sagacious, willing to trust and reach out. NYM K005.

Beautiful Blond Model—Highly educated, looking for single, Jewish, successful MD or DDS, 33-38. Bio/phone/photo, a must. NYM K017.

Prominent Manhattan Attorney—Early 40's, divorced, attractive, considerate, other endearing qualities too numerous to mention. Seeks very pretty, professionally accomplished woman, 5'2"-5'6" with class and wit, to share summer (fall?, winter?) weekends at his country house, etc. Photo appreciated. NYM K006.

Being Single Stinks—Eye-appealing, upbeat, bright classy lady, 49, needs a good man, mature, successful, to share life's laughter and tears. NYM R281.

Recipe For Love—Mix (me) Jewish female, 30 - and (you) Jewish male, for lasting relationship. Photo. NYM R282.

I'm Intelligent, Creative—Tall, well-built, dark-haired, blue-eyed, reasonably good-looking and in my mid 30's. I make a very good living. I'm hoping to meet an intelligent, creative, very beautiful woman. Is it possible that such an outstanding woman would answer a personal ad? It seems unlikely, but if it's possible for me to be sitting here writing this, then I suppose anything can happen. Please send me your photo, a note and tell me how I can get in touch with you. NYM R283.

Handsome, Humorous Male—30's, successful, non-smoker. Seeks special lady for love, friendship, good times and forever. Note/phone/photo. NYM K025.

Psychology PhD Candidate—Woman, 30, who subscribes to The Nation but has a weakness for Dynasty, seeks a loving, down-to-earth man. NYM R286.

ppealing Tennis Enthusiast—Upbeat, lim Jewish gal, many interests. Seeks ummer fun, romance, maybe life-long appiness with bright, huggable, secure, on-smoking male, 40-48. NYM K026.

ackage Deal—Attractive, financially seure blond, 35, expecting in August. eeks clean-cut, single white male, mariage-minded. Photo/bio. NYM C986.

retty, Full-Figured College Teacher—8, Jewish/Irish humanist values. Seeks ind, humorous, reasonably happy and ccessful, unattached man for lasting retionship. NYM F394.

phisticated Senior Executive—Fit, uthful 55, appreciates Manhattan, od food, wine, most arts. Enjoys the ach, travel and long walks. Seeks very tractive, sensuous, loyal and bright lady ith sense of humor who is most comrtable in jeans but can handle black tie. ote, phone and photo please. NYM 28.

pper Class Lifestyle—39, handsome d refined. Seeks a well-educated, 30-, Jewish female equal. NYM R255.

autiful, Athletic, Literate—Creative ", 26, seeks soul mate. NYM C987.

ady For Love—Warm-hearted, roman-, sincere, 34, 5'10", handsome, success- Jewish exec. Desires a playful, sensie, outgoing, vivacious female with 'Ivo- Snow' looks (24-31). My friends say I'm 'catch" and won't last long, so put your 1 to paper so we can start a spectacu- relationship. Photo. NYM K030.

ry Attractive—Damsel in distress aits Jewish knight without armor. I'm ", blond, 28, great shape. You are very cessful, mature, ready. NYM R292.

Attractive Gentile Woman—Interior designer, 42, stylish, slim, bright, warm, sensual and caring, with a twinkle in her eye and a good sense of humor - is looking for some fun and romance with a man who is honest, loving and successful. Hopefully our relationship will lead to mutual trust, enjoyable times and great conversations. Please send recent photo, note and phone. NYM R284.

Looks Count—But so do brains, personality and maturity. If you are that Jewish female, 25-32, send a note and photograph to this handsome lawyer, mid 30's, who is handy around the house and likes to cook. NYM K007.

Down-To-Earth, Jewish MD—35, 5'11", a nice look. Seeks female counterpart, slim, 22-32. Photo a must. NYM K008.

Divorced Jewish Woman—37, Nassau County, non-smoker, a no-nonsense personality with high ideals, a loving mom, die-hard romantic and good friend. Seeks Jewish man who longs for the peaceful, easy feeling of a loving relationship. NYM K009.

Tall, Slim, Romantic Wasp—42, writer/producer, loves classical music and the arts, good-looking and humorous. Seeking a quite lovely woman, 30 or under - sweet, independent, bright, funny and successful, for a very long-term, loving, monogamous and fulfilling relationship. Photo a must. NYM K010.

Committed Idealist—36, 5'9", male, career public-interest attorney, politically progressive, shy. Loves Star Trek and college basketball. Seeking professional woman, 25-35, who is warm, sensitive and similarly inclined. Note/phone/photo preferred. NYM K011.

Wanted: Irish-Catholic Lady—Under 28, non-career, for good-looking, witty, business, outgoing, athletic man. Serious inquiries only. NYM K012.

Pretty, Jewish Roots—Flourishing but rituals wilting. Very special, pretty, bright, 5'7", slim, ex-Modern Orthodox, professional, 41, Ivy grad, financially independent, divorced, kids, filled with life and love, sensuous, fun-loving, warm, sensitive, caring and giving. Seeks special relationship with accomplished, tall, sensitive, fine-valued mensch. Photos gladly exchanged. NYM W556.

Boy-Next-Door—Will adore very pretty, feminine lady, 19-27, who can appreciate a well-established, warm, very handsome, athletic guy, 28. Photo/phone/note. NYM K015.

Jewish, Sincere And 34—Seeks Jewish gal, 25-32, to adore forevermore. NYM K016.

Laughs, Hugs And Cuddles—That's what this professional, Jewish blond beauty, 24, 5'6", who loves baseball, travel, dancing and candlelit dinners wants to share with a professional Jewish male, 25-30, who is handsome, sincere, fun-loving and romantic. Photo please. NYM K042.

Let's Start With A Five Minute—Conversation. Initially looking for friend to share and exchange interests, make sense to each other and have fun. I'm 32, 6' 175, Jewish businessman, adventurous, athletic, like to read and enjoy my moments of solitude. Looking for Jewish woman, 28 plus, 5'5" plus. NYM K041.

Curious, Curvaceous, Creative—By day I am the manager of a publicly owned company that demands all of my attention. At night I like to shed my corporate skins, slip into something sensuous and enjoy the evening. This very pretty blond, mid 30's Manhattanite with interests that range from cooking to Camus seeks an earthy yet sophisticated man, 38 plus, financially secure, not afraid of adventure and the unknown. Photo/note/phone. NYM K020.

An Artistic (Sculptor)—Educated (MBA) secure (own business), good-looking, 6', slim, 38, Jewish male, seeks special lady. Should be slim and 25-35. NYM W557.

Greenwich, CT—38, good-looking, very successful, very sophisticated gentleman wishes to meet very beautiful, slender, classy woman who is truly a lady. No photo, no reply. NYM K021.

A Good Guy—Gentle, laconic, 38, 5'8", slender, youthful good looks, physically fit. Musically inclined computer professional, Jewish agnostic, offbeat sense of humor. Seeks a brainy, attractive, size 4-ish woman to start a family. No cigarettes/Republicans, please. NYM K022.

Sensitive To Your Feelings—And mine. Not soft but soft-spoken, this warm, handsome, communicative and thoughtful Jewish man, 36, seeks caring, upfront, unpretentious female for lasting romance. Photo, please. NYM C982.

Strikingly Attractive—Adventurous Asian-American female, 27, Ivy Grad, enjoys biking, racquetball, NYC, humor and meeting a sincere, attractive white male with keen mind, diverse interests, desire for companionship. NYM R285.

Bewitched, Bothered And Bewildered—By all the things you are: handsome, urbane, educated Jewish professional who seeks adventure and a fine romance with a sweet, sharp, adorable lady of 26. Note/phone/photo optional. NYM K023.

Vermont Sculptor Missing Mate—This long shot is aimed at a special lady who is ready to spend some time in VT. You're slim, centered, independent, 40-48, very attractive, athletic, creative and obviously willing to take a risk with somone who is your match. I'm 6', 170 lbs. Retired from photography in NY; just turned a young 58 and have everything I want except you. Letter/photo/phone to POB 350, Chester, VT. 05143.

Unpretentious Female, 34—Seeks man, 38-45, to share the finer things in life: a genuine communication, hand-holding and romantic walks. Looking to create lasting relationship. North NJ. Your thoughts/photo/phone. NYM K024.

No Hyperbole. No Glitz. No Clones—No have-it-alls. College professor, 57, seeks pretty, nonconventional, all-too-human - to mid 40's - woman. Photo appreciated. NYM K046.

Artist—I could easily fall in love with you. You're a tall, dark, special, handsome, athletic, intelligent, single Jewish man with a passion for life. I'm 26, 5'5", dark, slim, talented, hopelessly romantic, perceptive, funny Jewish woman from a good family. You've never answered a personal? Me neither. Guaranteed reply. NYM K035.

I'd Like To Get To Know A Man—intrigued by honesty and open to adventures of the heart. NYM C984.

Comely, Green-Eyed, Slender Brunette—Jewish with a love of music, language and nature. Seeks to lend softness and texture to the life of an unattached, dynamic man of quality, 40-55. NYM K045.

Morris County, NJ—Warm, sensitive and caring Jewish man, 47, 5'10", physically fit, seeks non-smoking Jewish woman, 38-45, slim, attractive, athletic for a long-term, committed relationship with closeness. NYM R296.

Nice, Loving Doc—Who is high on life but seeks a special lady to share it with. Has charm, passion, looks, dreams, success, mid-30's, Jewish, built. Seeks a bright, non-smoking, stunning lady - slim, 34 or less, for love, marriage. Rare treat. Note/photo for reply. NYM C988.

Green-Eyed, Pretty Blond—PhD student, 29, 5'5", slim and leggy, warm, genuine and intuitive. Seeks accomplished, ambitious man (30-40) with integrity, wisdom, character, humor and spirit, who wonders where the kind of woman he'd like to meet for a serious relationship is to be found. Photo and note. NYM K031.

Attorney, 42, Good-Looking, Cultured—Intelligent, successful. Would love to meet nice, warm, pretty woman under 35. Photo a must. NYM K032.

Consulting Engineer Developer—Looking for a loving, caring, shapely lady in her 50's who would like a financially secure, bright, witty, worldly young man in his mid 60's. Photo/phone. NYM K033

Communicative, Sensitive—Retired executive, 60, 5'11", trim, gentle and secure. Seeks pretty, bright lady with good figure, about 48-52, who needs to be loved and held in a meaningful and enduring way. Note, photo a must. NYM C989

White, Wasp And Wonderful—Woman, 40, professional, loves tennis and the arts. Seeks serious relationship. NYM K034.

Bright And Beautiful—Tall, blond Jewish attorney, early 30's - enjoys theater, tennis, museums and ballroom dancing - wants to dance into sunset with cute, over 6', funny, professional 40ish man. NY/NJ. Note/photo. NYM K038.

Good-Looking, Successful—Manhattan man, 33, with warmth, wit and many interests. Seeks pretty, slim, caring woman, 20-33, for lasting relationship. Photo/phone. NYM C992.

Nice Guys Finish First—Ambitious, professional Jewish male, 30, 5'10" - honest, sincere, caring, sports-oriented. Is seeking a good-looking, Jewish female, 24-30, with a sense of humor, to finish first with. Bio/phone/photo if possible. NYM K040.

Spiritual, Loving Beauty—Long, dark hair. Great body. You: non-smoker, fun, 37-44, tall. Into: soul-development, new age, sharing insights, incense, God. Photo. POB 287, Queens, NY. 11414

Chinese-American Professional—And law student, 30's, never married, petite, attractive, seeks educated Oriental/Caucasian male, 35-40's, for possible lasting commitment. NYM R289.

Widow—Fifty plus, very pretty, college grad, seeks older man. NYM R294.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 593

BY MARY ANN MADDEN

A farmer goes off to war. His fiancée in Kansas writes to tell him she has fallen in love with another man: The poor farmer has received a John Deere letter.

An upwardly mobile couple lives happily in Seattle. Edward is a successful tax consultant; Fleur, a dentist. Each morning, before leaving for work, Edward asks Fleur to be sure his hairpiece is securely in place: This is known as a toupée check household.

Above, fables with mangled morals. Competitors are invited to compose one such. No more than 50 words, thank you.

Results of Competition 590, in which you were asked for, 1. What was said aloud, and 2. What was thought by the speaker.

Report: A certain je sais quoi here. Important to remember that we're dealing with what was said by and the thoughts of the *speaker,* non? Bon. Alors. Recurrent themes: Computer dating (dislike of). Personal-ad dating (denial of). Blind dating (failure of). Viewing PBS rather than Movie of Week (insistence upon). And, verbatim: 1. "You look so rested." 2. I wonder who did his/her face? 1. "I love you." 2. And it don't rain in Indianap'lis in the summertime. En tous cas: 1. "A charming assortment for which many thanks." 2. If I finish this report by eight, I can still go running before my appointment with Fink, D.D.S.

First Prizes of two-year subscriptions to "New York" to:

1. "I like your punk haircut."
2. How do your grandchildren like it?

Mary Conte, N. Miami, Fla.

1. "I, Ronald Wilson Reagan, do solemnly swear to uphold and defend the Constitution of the United States . . ."
2.

Kevin B. Robinson, N.Y.C.
sp. ment.: Barbara Kovar, Belford, N.J.

1. "She looks just like her father."
2. Omigod, she looks just like her father.

Alice Henry Whitmore, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. "I'll call you."
2. Unless my phone is disconnected, or I get hit by a car, or if it rains, or if I go out with Clare, or . . .

Bob Walser, Minneapolis, Minn.

1. "Hello, Joan, this is Johnny, I just wanted to call to say I hope the show doesn't stay on hiatus long and that you'll soon be back . . ."
2. May the bird of paradise . . .

Leslie H. Gluck, Ridgefield, Conn.

1. "Our representatives are busy. If you stay on the line, the next available person will take your call. Thank you."
2. My nails aren't dry.

Mollie Daberko, Uhrichsville, Ohio;
Diane Allen, Dorset, Vt.

And Honorable Mention to:

1. "Now, let's see, sir. You want an order of coquilles St. Jacques, followed by onion soup, beef Wellington, and peach Melba."
2. One number three.

Jay M. Tischenkel, N. Miami, Fla.

1. "Thank you for giving us the opportunity to consider your manuscript. You got that, Miss Hanes? Okay. Um, manuscript—yes, uh, paragraph. It has been read by members of our staff and we are sorry that it is not suited to this publication's needs. We regret, too, that the large amount of material we receive makes it impossible for us to offer individual comment. Sincerely yours and so forth. You can sign it for me."
2. Twenty-five more to go. Half-hour till lunch.

Frank Olson, Jamaica, N.Y.

1. "I've never done this before, you know."
2. At least not in Room 313 at the Piscataway Holiday Inn.

Pericles Crystal, Scarsdale, N.Y.

1. "What flavor is that?"
2. Can I have a lick?

Rosaline Paris, Montreal, Canada

1. "Brussels sprouts *mousse?* Your own, er, recipe. Well, the wheat germ adds, ah, crunch, and there's another flavor I can't quite identify. . ."
2. Eye of newt?

James Elward, N.Y.C.

1. "You're beautiful when you're mad."
2. So was Lucia di Lammermoor.

Sal Rosa, N.Y.C

1. "To be or not to be . . ."
2. Maybe a nice bowl of chili at Joe Allen's tonight.

Carleton Carpenter, Warwick, N.Y.

1. "You have the right to refrain—I mean remain—silent. Anything you slay—SAY—may be used against you . . ."
2. Close enough.

Elena Lewnes, Brooklyn

1. "The reason I don't do well at most games is that I am not, er, very intellectual or imaginative."
2. The reason I don't do well at most games is that I am not, er, very intellectual or imaginative.

Louis Phillips, N.Y.C.

1. "Well, chaps, tomorrow's the day we've all been waiting for. We attack at dawn. Jerry's dug in and he knows we're coming. But if we hit him hard and fast, victory will be ours. Good luck—and good hunting."
2. I want my nanny.

Jim Smith, Delmar, N.Y.

1. "No thanks, I'm a happily married woman and I don't fool around."
2. Stupid.

Craig Wolfson, Spring Valley, N.Y.

1. "Hi, all you good people—Willard Scott here with the latest forecast. But first, the local apple festival has begun and . . ."
2. Where the hell am I?

Steven Scher, Bronx
similarly: Connon Barclay, Holland, Mich.

1. "It's a great honor for me to meet the mayor of New York. I admire you so much for your leadership and farsightedness, as well as your courageous opposition to the predatory real-estate interests against which you have taken such a strong stand."
2. How'm I doin'?

Dolly Hecht, N.Y.C

1. "Yes, Mims, saw Tina's graduation pic ture in the paper. Mmmmmm—valedic torian, Phi Beta Kappa, Rhodes scholar—you must have been so proud of her u there. Byron said it: 'She walks in beauty like . . .' "
2. Like an Egyptian.

John Hofer, Southboro, Mas

1. "So you're here to take our daughter t see Oingo Boingo. Please wait for her in th library."
2. The one on 42nd.

Renee Katz, Bron

1. "You're looking terrific—great tan, ne suit, Rolex . . ."
2. I didn't know you could tell time.

Cassie Tully, Spring Valley, N.

1. "Don't be silly. I admire assertiveness i women."
2. Bitch.

similarly: Kathy Cusatis, Peekskill, N.Y
Dana Lauren, Glendale, Cal

1. "Of course, Al, I'd love to see the slides Arizona. Your mother and father will there? Well—good."
2. First cousins, no doubt.

Barbara Burke, Ho-Ho-Kus, N

1. "That's a very good question."
2. I wish I knew the answer.
Wayne M. Ozzi, Staten Island, N.Y.

1. "I went to the casino in my $8,000 car and left in a $100,000 beauty."
2. I think that's what a Greyhound costs.
Robert J. Tymann, Voorheesville, N.Y.

1. "Hey, my partner doesn't know *how* to miss a putt that short."
2. At least they'll have to buy the drinks.
Herbert W. Zimmerman, Lancaster, Pa.

1. "For a first novel it's okay, although it needs some cutting."
2. I'll get out the paper shredder.
David English, W. Somerville, Mass.

1. "I love your style."
2. I'm into minimalism.
Henry Lopez, N. Miami, Fla.

1. "What do you *mean* I just used Karl Malden's card? No, I will not accompany you quietly. . ."
2. What *will* I do . . . what will *he* do?
Dan Steinbrocker, Los Angeles, Calif.

1. "How old do you think I am? 26? Well, vhat a nice compliment. Actually, I'm 35. I lon't? Really? Why, thank you . . ."
2. Must be the formaldehyde.
G. Kramer, N.Y.C.

. "Oh, really? In a previous life you were an ndian princess . . . and before that a Mon-olian peasant? Ummm. And even before hat . . ."
. Pal, you have too much spare time.
B. H. Heffley, Schenectady, N.Y.

. "Kathy Martin? Are you kidding? Do I emember you? Well, sure I do. You don't rget people who you . . . right, spent the eekend with at Tahoe . . ."
. Who the hell is this?
Zoli Wahrsager, Pound Ridge, N.Y.

. "That dress is you."
. That tent is you.
Jay McDonnell, N.Y.C.
sp. ment.: Jan Leary, Chicago, Ill.

"And at these prices you won't see too any more."
Wait a second—who's that cute wallaby at e end of the bar?
John Falxa, N.Y.C.

"Yes, it's a contest. It's difficult to de-ribe—it has to do with using words in an fbeat way. Yes, there are prizes, but that's t the point. That's right. In *New York* agazine."
If he says, "Yes, *The New Yorker*," I'll kill m.
Edmund Conti, Summit, N.J.
sp. ment.: Craig Allinder, Big Fork, Mont.;
Frank S. Stein, Kokomo, Ind.

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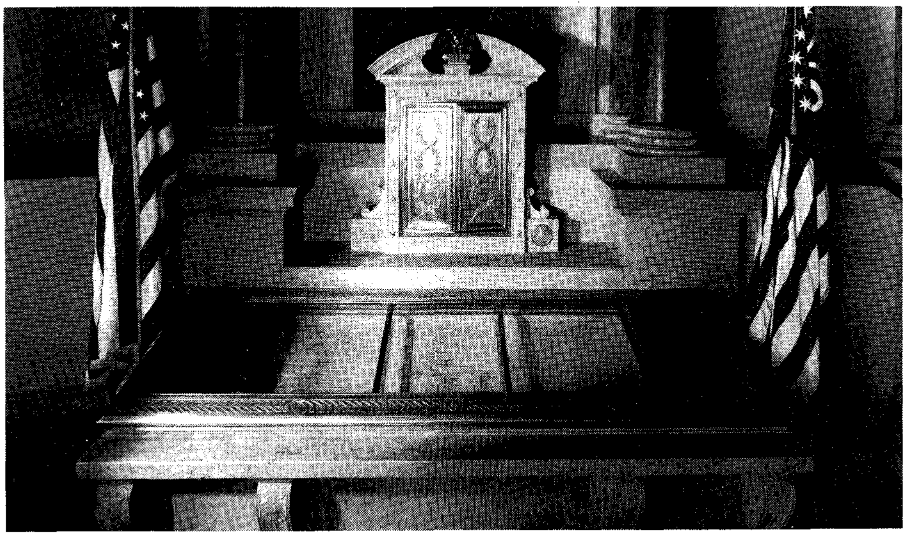
mpetition Rules: POSTCARDS, PLEASE, TYPE-ITTEN IF POSSIBLE. ONE ENTRY ONLY uld be sent to Competition Number 593, *New rk* Magazine, 755 Second Avenue, New York, N.Y. 17. It must be received by June 12. Editor's de-ions are final, and all entries become the property *New York*. First-prize winners will receive two-year bscriptions to *New York*, and runners-up will re-e one-year subscriptions. Results and winners' nes will appear in the July 13 issue. Out-of-town tmarks are given three days' grace. ■

THE PRESIDENT DOESN'T TAKE AN OATH TO DEFEND THE AMERICAN FLAG OR THE STATUE OF LIBERTY.

The President takes an oath to defend something even more important than a majestic symbol of our country.



The President takes an oath to defend the Constitution of the United States. A document that has been described as the greatest leap forward for freedom in human history. A document that is the foundation of our country. And the means by which we achieve the rule of law and protect our freedom.

As we commemorate the Bicentennial of the U.S. Constitution, there is no better way for you as an American to reaffirm the principles for which our country stands than to learn more about the Constitution.

The words we live by.

THE CONSTITUTION

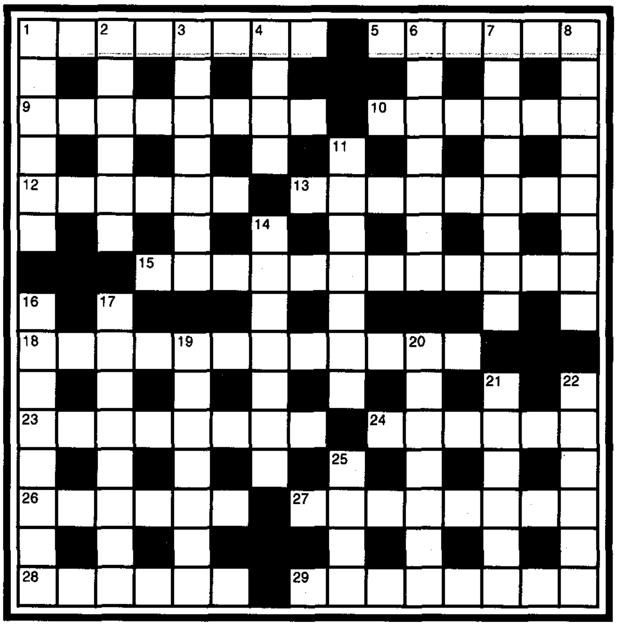
The words we live by

To learn more about the Constitution write: Constitution, Washington, D.C. 20599. The Commission on the Bicentennial of The U.S. Constitution. Ad Council

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 It's calculated the Siamese perhaps returned their outdated currency. (8)
5 Literally burn up the miles. (6)
9 Traveling round a bend, officer's in trouble with head-dress. (8)
10 Signalling of course. (3-3)
12 Rows around the river in boats. (6)
13 It's mortifying. (8)
15 Focussed attention on taking up less room. (12)
18 Notice a clear round-about—burst of speed follows. (12)
23 Such thrilling play without glint of being ungracious. (8)
24 Verbally mangles the sentence. (6)
26 Giving longer life with some helix irradiation. (6)
27 The rapid pace that's punishing. (8)
28 Direction to hold silence—one must pledge one's word to it. (6)
29 Glass vessel? (8)



DOWN

1 Two animals put back in harness. (6)
2 Memorials for dogs. (6)
3 Hellish conditions here making one come to a negative conclusion. (7)
4 Light music at the end of soliloquy. (4)
6 Greg infuriated with this Latin name for a flea. (7)
7 Goes back and stands another round? (8)
8 Leaving hospital, I finish up in a semi-coma in a home abroad. (8)
11 Agent lost taking medic round generator. (7)
14 Two keys needed to open and lock, player found. (7)
16 Charm school bearing pinpoints aristocrat. (8)
17 Searching hard for means of taking out unwanted deposit. (8)
19 Sprawling due to stiff gin, leaving lounge. (7)
20 Novel character of gold ring around the earth. (7)
21 Casting of us in close union. (6)
22 Man turning up with vicar is church worker. (6)
25 This tale depicts without delusions. (4)

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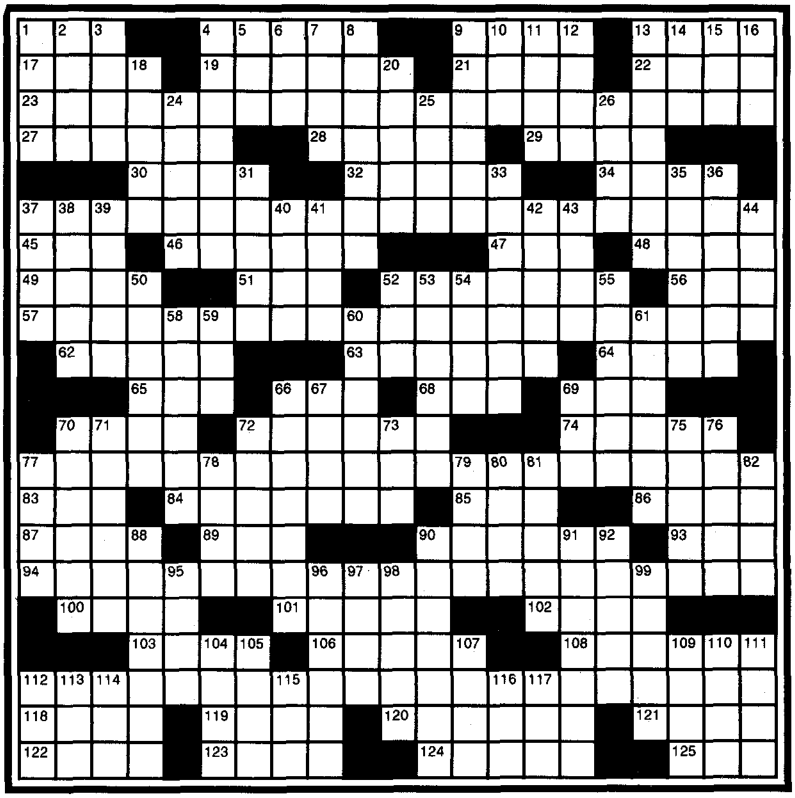
'JUNE VERSE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

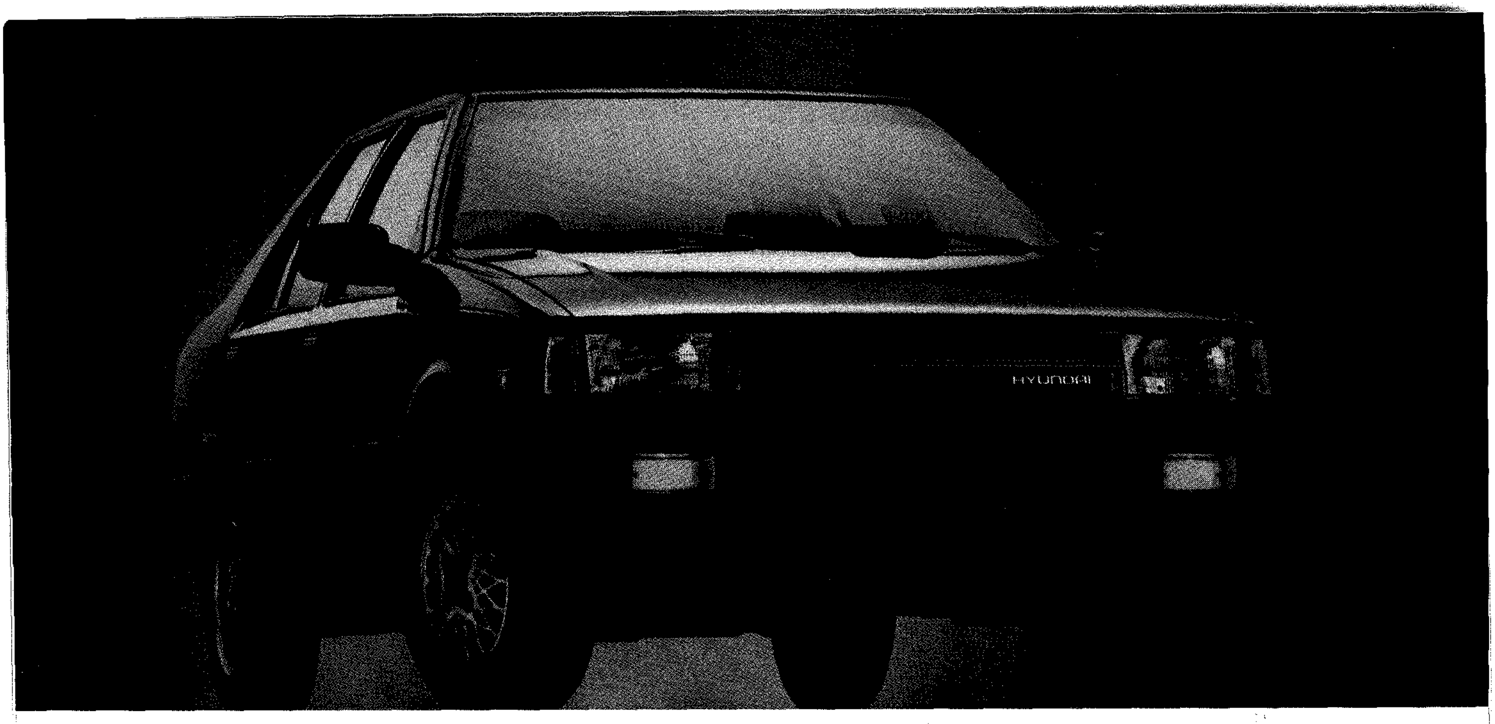
1 Toy dog, for short
4 Nastase namesakes
9 Tory's opponent
13 Monte Carlo game
17 Greek vowels
19 First First Lady
21 Top-drawer
22 Producer Cohen, to friends
23 Start of a June verse
27 Spiritualist's session
28 Fabric for the bride
29 Religious offshoot
30 Sea eagles
32 Nepal's neighbor
34 Picnic call
37 Verse continued
45 Coal scuttle
46 Brawls
47 Gangster's group
48 Beatle refrain word
49 Clapton or Ambler
51 Curtained transport
52 Tough proposition
56 Iron in the raw
57 Verse continued
62 Gal with a pad
63 Works of fiction
64 Gave it the gas
65 Alphabet sequence
66 NRC's predecessor
68 Wrath
69 Transversely: abbr.
70 Whodunit tip-off
72 In —— by itself
74 Capital of 32-Across
77 Verse continued
83 Not her
84 Virulent flies
85 W. Hemisphere assn.
86 Cold-shoulder
87 Mil. school
89 After pay or cup
90 Sandal features
93 Cockney gloriole
94 Verse continued
100 That —— say
101 Spooky
102 Suffix with comment
103 Clippety- ——
106 Consumerist Ralph
108 Yearns for
112 End of the verse
118 Folklore meanie
119 Resort near Venice
120 Catlike
121 Ditto
122 He played Cassidy
123 Dashing style
124 Is a tenant
125 First gear

DOWN

1 Chapel seating
2 Will- —— -wisp
3 Yucatan Indian
4 Huge
5 Thai language
6 N.Y.C. subway abbr.
7 Biblical verb endings
8 Scabbards
9 Oland of Chan flicks
10 —— polloi
11 Hostelries
12 Heredity carrier
13 Figment of the imagination
14 H.S. math
15 In medias ——
16 Losing line in tic-tac-toe
18 Tendon
20 One of the Shaws
24 Beat it!
25 Rock singer Andy
26 Abbr. in Reykjavik
31 Cannon salute
33 Meat pie
35 "—— I Love Belongs . . ."
36 Went sky-high
37 Noah's eldest
38 Falcon-headed Egyptian god
39 Proclamation
40 Sign of sorrow
41 Look after
42 Ibsen's "A —— House"
43 Fratricide victim
44 Hot-day exclamation
50 Little angel
52 Paid athlete
53 Emend
54 Breslau's river
55 Auer of films
58 Place between
59 Drunkard
60 Put in a box
61 Uses an atomizer
66 Rayon fiber
67 Certain Ivy Leaguers
69 Capp and Capone
70 Ultrafashionable
71 General Curtis, and family
72 Author Rogers St. Johns
73 Draft org.
75 Moses' Mount
76 Never —— moment
77 Defrost
78 "Time —— the essence"
79 "Oz" dog
80 Poi ingredient
81 Japan's second city
82 Coin for Plato
88 Left in the lurch
90 Surprising success
91 Throws from the mound
92 Nap-time noise
95 One and only
96 Muppets' creator
97 Part of QED
98 Get —— (discard)
99 Snatches
104 Heraldic border
105 TV's Donahue
107 Breathing sound
109 Glass tube
110 Sailor's saint
111 Massacred
112 Pocket-watch attachment
113 Many moons ——
114 Make a stab at
115 Oklahoma oil city
116 Yang's opposite
117 Explosive letters



Solutions to last week's puzzles appear on page 112.



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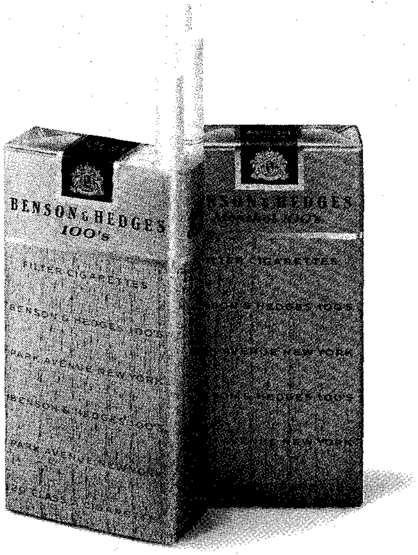
**Based on Mfr.'s sticker price for Standard Excel 3-door Hatchback, excluding freight, taxes, title & options. Dealer's price may vary.

*(EPA mileage estimate, 31 mpg highway) © 1987 Hyundai Motor America Seat belts make sense.

For people who like to smoke...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